



**LOST: THE OFFICIAL MAGAZINE PRESENTS**

**MAKING OF THE SEASON 5 DVD** **1977 SETS EXPOSED**

**DHARMA'S HORACE INTERROGATED** **SAWYER & JULIET + JIN & SUN PIN-UPS**



# LOST

THE OFFICIAL MAGAZINE

## JULIET'S DESCENT

ELIZABETH MITCHELL  
DISCUSSES SEASON  
FIVE'S CLIFFHANGER

**EXCLUSIVE SAWYER & HURLEY INTERVIEW!**

# DHARMA DUO

JOSH HOLLOWAY & JORGE GARCIA  
TALK NUKES & THE FINAL CHAPTER

## ELOISE IN TIME

INTERVIEWS WITH ALL 3  
HAWKING ACTRESSES



## LOST AUCTION PREVIEW

THE BIDDING WAR  
FOR PROPS BEGINS

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ISSUE #26

FEB/MAR'10



# THE TRANSCENDER



Happy Holidays, everyone! Hope you're all enjoying catching up with your loved ones... which is exactly what we decided to do for this edition of *Lost Magazine*. Concerned about Juliet? So are we! During the hiatus, the ever-wonderful Elizabeth Mitchell talked exclusively to us about season five's devastating finale, as well as her *other* challenge – thwarting an alien invasion in V. There's just no rest for some people is there!

And of course, we know how much you dig the bromance between Sawyer and Hurley, so we caught up with the much-loved Josh Holloway and Jorge Garcia. They revealed to us how they felt about the emotionally draining cliffhanger from last season, and the bittersweet sensation of approaching the final ever year of *Lost*.

But put away those tissues and dry those tears! Because we're celebrating *Lost* nearing its epic conclusion with a Dharma van-load of exclusives. Curious about what the bonus features are going to be for *Lost: The Complete Fifth Season DVD/Blu-ray* releases? We talk exclusively to Senior DVD Producer John Bernstein about the ambitious new box sets. Also, I'm sure you've heard on the online grapevine about plans to auction off a plethora of actual *Lost* props – well, we've got the full low-down on the event directly from Damon & Carlton's office.

The Dharma goodness continues this issue, as we've got a 1970s guide to the props and sets of Dharmaville, we talk to all *three* actresses who've played Eloise Hawking, plus, an exclusive By The Fire chat with Doug Hutchison, otherwise known as the enigmatic Horace Goodspeed. I still remember Doug as the absolutely terrifying liver connoisseur, Eugene Tooms, in *The X Files*. Then he turned up as the equally psychotic Polaroid Man in *Millennium*. Great days. That show also had my second favorite Terry O'Quinn character (behind John Locke) – *Millennium's* Peter Watts. In his words, "St. Augustine said that miracles are not contrary to nature, only to what we know about nature..."

Have a great Holiday,

Paul Terry  
Editor

LOST: THE OFFICIAL MAGAZINE #26

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Don't miss this rare variant cover featuring Charlie and Hurley – order yours today...

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# New Transmissions

News from the *Lost* world and beyond...



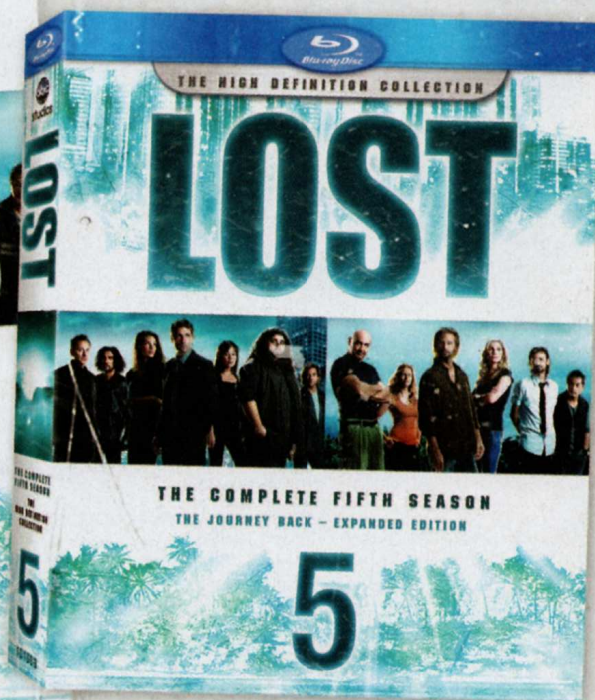
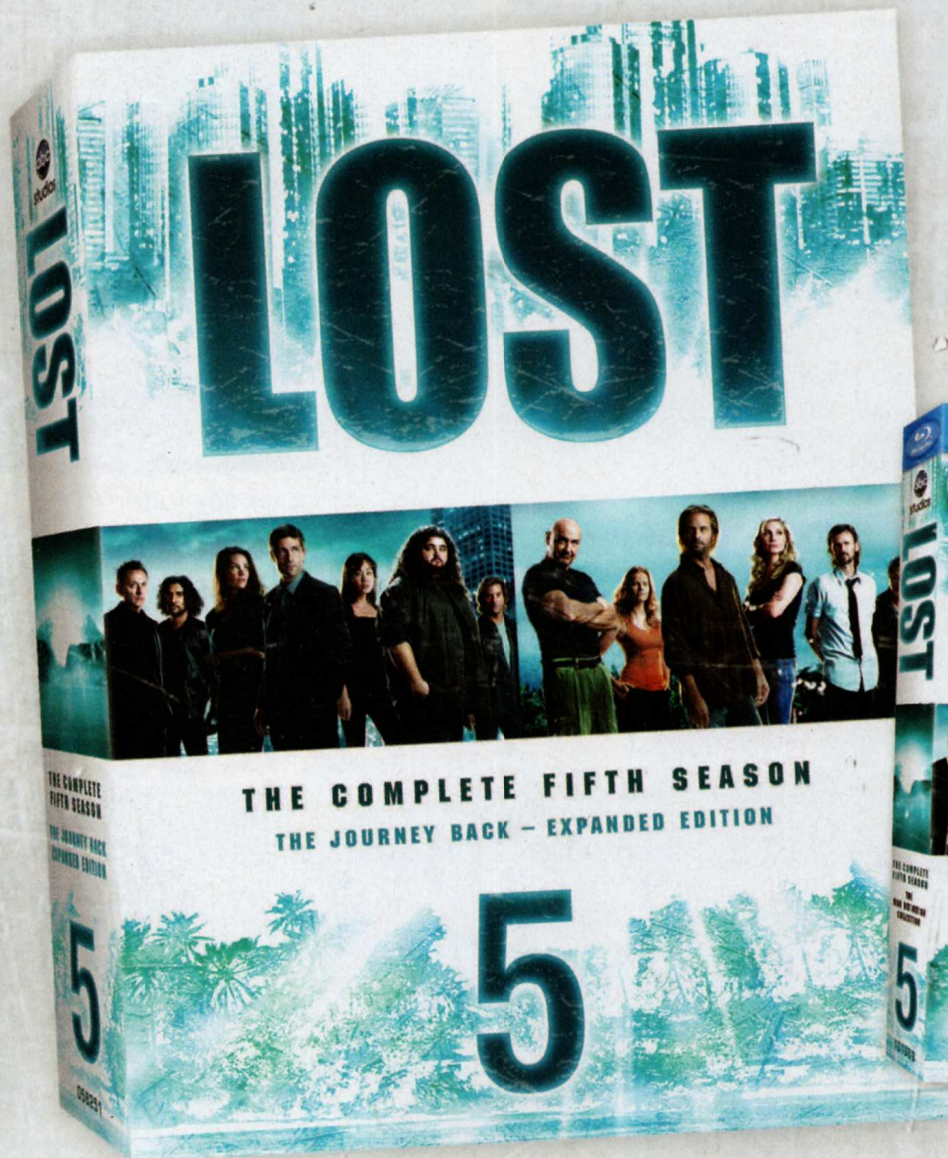
# Unearthed Treasures



On the same day that this edition of *Lost Magazine* hits newsstands, the brand new DVD and Blu-ray editions of *Lost: The Complete Fifth Season* were released. Regular readers of this publication – and especially those of you who also enjoyed *Alias Magazine* – will know that around this time of year, Senior DVD Producer **JOHN BERNSTEIN** gets dragged out from his secret island location to spill the beans on his latest home entertainment format achievement.

What's that sound? It's the bar being raised once more...

Words: Paul Terry





**What did you like about season five, and what were your top 'water cooler' moments?**

Wow... It was such an exciting, cohesive and insanely riveting season that I hate trying to boil it down to select moments, but there are certain things that have stuck with me. I loved getting the backstory of the Swan hatch; seeing Hurley's attempt to re-write and punch-up the script for *The Empire Strikes Back*, and finally getting that oh-so-moving reunion of Kate, Sawyer, Hurley, Jin and Jack in 1977. Also, it seems like many of us here on the Blu-ray/DVD team are fairly united with our choice with a favorite line of the year, courtesy of Sayid: "A 12-year-old Ben Linus brought me a chicken salad sandwich. How do you think I'm doing?" Overall, I think you

will agree that it was a memorable season. It certainly inspired a ton of ideas for everything we would produce for this collection.

**Give us a run-down of the all-important bonus features for the DVD and the Blu-ray editions...**

**"Making Up For Lost Time takes an in-depth and irreverent look at how the cast and crew deal with the logistics and continuity of telling a story that bounces around through a range of time periods..."**  
**- Senior DVD Producer John Bernstein**

As always, we have tried to pack this year's collection with a diverse slate of features that will play to a variety of tastes. We work very hard to

avoid taking a cookie-cutter approach to behind-the-scene bonus materials. This season's highlights include *Making Up For Lost Time*, which takes an in-depth and irreverent look at how the cast and crew deal with the logistics and

continuity of telling a story that bounces around through a range of time periods. In *Building 23 & Beyond*, Emmy-winner Michael Emerson travels back from the island and infiltrates the secret *Lost Writers' Room*, and gives fans an exclusive look inside the Southern California offices where the

show initially takes form. There is a great piece called *An Epic Day With Richard Alpert*, and for the first time ever you can see *Mysteries Of The Universe: The Dharma Initiative*, which includes the final, exclusive sixth segment. Of course, there are *Deleted Scenes*, *Lost Bloopers*, and seven all-new chapters of *Lost: On Location*, which as always, takes fans on-set in Oahu for the making of individual episodes (including *Namaste*, *He's Our You*, and *The Incident*). The Blu-ray collection also takes a look at the making of *Lost's* milestone 100th episode (including more from the *Ace Of Cakes* team), and by now, I'm sure you know of *Lost University*.

**Speaking of *Lost University*, what does Blu-ray technology enable you to do with these kinds** ✈







✈ **of collections that you were previously unable to do with standard DVD releases?**

Blu-ray has really expanded the storytelling canvas for us. The technology has continued to evolve, and we've been creating new tools that will help us utilize that technology in compelling, innovative ways. I think that will be evident to everyone who enrolls in *Lost University*, which is pushing the envelope with BD-Live integration. This multi-platform experience originally launched online at [lostuniversity.org](http://lostuniversity.org), but now the main campus has opened on the Blu-ray release, and the first semester is underway. There was speculation *Lost University* was just another ARG [Alternate Reality Game], but in reality, it's an

engaging way for students to get unique insight into the themes and storylines of the show... all in an unexpected and really entertaining manner. Classes are taught by some of the cast and crew of *Lost*, as well as actual professors. The goal is that we hope you don't think about the actual technology, too much. Instead, we want you to have a blast as you get immersed in the world of *Lost* and perhaps learn a few things about the topics regularly tackled on the show, including history, philosophy, language, hieroglyphics, jungle survival, and even time travel.

Beyond *Lost University*, we've brought back SeasonPlay once again, which seamlessly keeps track of exactly where you are as you

watch the season five episodes on Blu-ray. Of course, we are always looking for ways to make the fan experience even cooler, so this year we've enhanced the functionality, so SeasonPlay can keep track of multiple viewers watching the fifth season (and the new SeasonPlay is also on the recent Blu-ray editions of seasons one and two).

**In general, which of the season five Special Features are you especially excited about fans experiencing and why?**

I think fans will be intrigued and entertained by the complete cut of *Mysteries Of The Universe: The Dharma Initiative*, and I hope everyone loves *Lost University* as much as we all do. It is an experience that has already taken on a life of its own. However, I think one of the real gems of the collection is *An Epic Day With Richard Alpert*. We haven't spent much time with Nestor Carbonell in the past, and this year he graciously let us hang out with him during the production of the final shoot day of the season. It was a long, intense day of work for Nestor, but it turned out to be a memorable experience. In the end, I think the piece is revealing, dramatic, funny, and a bit wistful as we realize we are witnessing the very end of season five, and are now actually headed down the road to the final year of *Lost*.

**With only one season left of the show, can you tell us anything, however small, about your DVD/Blu-ray plans for *Lost* later in**

## THE HUNT IS ON

**JOHN BERNSTEIN succumbs to our questioning techniques and reveals some teasers about the box set's Easter Eggs...**



"You've been asking me this question for five years now... expecting to me to reveal details about things we go to great lengths to keep secret. What's with that? Fine, you're hard-hitting interrogation has broken me, once again. All I will say is that there are a handful of surprises hidden on the DVD, and we took advantage of the extra disc space we have on Blu-ray... loading it up with more Easter eggs than ever before. We've hidden some pretty entertaining and revealing moments with Jorge Garcia, Michael Emerson, Evangeline Lilly and many of their fellow cast and crew. We've even thrown in something for the Frogurt fans. Happy hunting."



# THE DHARMA EDITION

Fans are freaking out (in a good way) about the Dharma Special Edition of the season five box set, so JOHN BERNSTEIN explains the creative path led to this impressive Collector's Set...

"I suppose I should play coy on this, right? I mean, isn't it a better story if I just tell you we got a call from the foreman of a dilapidated old warehouse near a shipyard dock, and that foreman told us how he stumbled upon a pallet stacked with unopened crates of real Dharma Initiation Kits from 1980? Okay, maybe you aren't buying that. Fine. I can tell you it's the first time we've ever been able to do something like this. We had all this great material to work with, and I think fans are going to love how it all came together. Obviously, the collection includes all the Blu-ray discs or DVDs, but also is packed with so much more cool stuff. Digging through this package, you will also find various Dharma patches (some include a rare chaser patch), a Geronimo Jackson CD single, an overview of life in the Dharma Initiative with brochures, a welcome letter, and other surprise paperwork (hint hint), and even a VHS tape with an expanded, never-before-seen orientation film..."

**"There was speculation *Lost University* was just another ARG, but in reality, it's an engaging way for students to get unique insight into the themes and storylines of the show..."**

**– Senior DVD Producer John Bernstein**

**2010 – when will a 'Complete Series' edition be appearing?**

All I can say at this point, is that we have our work cut out for us. As I mentioned, we are very excited about the Dharma Special Edition of season five, and know the bar has been set very high... with that release, past Blu-ray and DVD releases, and even more so with the show itself. The brainstorming is well underway for the various ways for us to wrap it all up. We are both excited and stressed about living up to everybody's expectations, and hope fans of *Lost* around the world will be satisfied with what we come up with. In other words, we'll let you know as soon as we know!

**Finally, how did you react to the end of season five and the events of *The Incident*?**

Thrilled. Intrigued. Perplexed. Confounded. Emotional. It was amazing how the whole season felt both intimate AND epic. But then again, that's *Lost* for ya... right? We are all on the edge of our seats to see if the detonation caused

or prevented the incident, and ultimately to see how the whole series is realized. I think the entire final season is gonna feel like a series of finales. There is still so much story to tell. I say, "Bring it on..." ☺





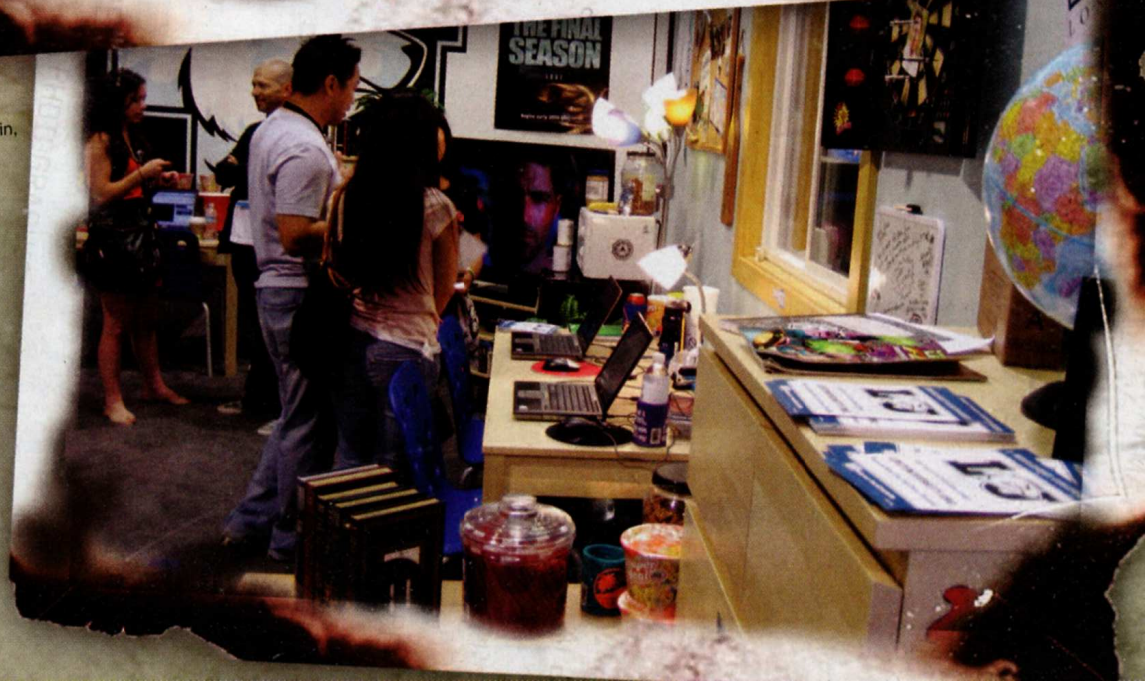
# LOST EXPO EXPOSED

Recently, *Lost* was an important part of Disney's very special D23 Expo. *Lost* Co-Producer **SAMANTHA THOMAS**, Associate Producer **NOREEN O'TOOLE**, and Senior DVD Producer **JOHN BERNSTEIN** took a fan-walk on the wild side to bring us this exclusive report...



**ABOVE (L TO R):** Co-Producer Samantha Thomas, Senior DVD Producer John Bernstein, and Associate Producer Noreen O'Toole prepare to enjoy a bucket from Mr. Cluck's...

**RIGHT:** *Lost* fans explore the world of what a *Lost* University campus room would look like, while Samantha and John look on in the background...





THIS PIC: Sterling Beaumón (Young Ben Linus) and François Chau (Pierre Chang) were there at D23 signing fans' *Lost* items as part of the countdown towards the final season...



ABOVE: What's that you can see on the bed? Yes, it's issue #24 of *Lost Magazine*! Good to see that *Lost University* students have great reading tastes...

# New Transmissions

News from the *Lost* world and beyond...



✈ **BELOW:** Samantha, Noreen, and John take five by this fantastic diorama of the *Lost* cast – because studying at the *Lost* University can be hard work...



**LEFT:** A wall dedicated to promo posters that have been created for every season of *Lost*, including the teaser for the sixth (far right)...

**BELOW:** Profiles In History were there to show examples of some the genuine *Lost* props and costumes that are going to be auctioned off in 2010 – check out that Dharma jumpsuit!

Special thanks to Noreen, Samantha, John and everyone involved with D23. Turn to p22 for an exclusive preview of the Profiles In History *Lost* auction...



# CHARLIE! HURLEY! REUNITED!



Make sure you get your local comic shop to order the stunning Collector's Edition of this issue for you! Contents are the same, but this version has the rare Charlie & Hurley cover! Simply tell your comic shop to order:  
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and the boys will be back...**

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# VOICES from the FUSELAGE

THE FANS... THE THEORIES... THE VIEWS... THE DEBATES...

Adam and Eve... Charlie's greatest fan... and the return of the Blog highlights – all such fandom is here, in this edition of *Voices*. Once again, it's fantastic that we receive views from fans all over the world. And talking of global adventures, this section is dedicated to the book author extraordinaire (and former *Lost Magazine* Assistant Editor), Sarah Herman, who has moved to Canada, but will hopefully be gracing the pages of *Lost Magazine* again at some point in the future. Cheers for your ace *Lost* work, Hermz!

Got something you want to say about *Lost*? Then we want to hear it.

Email: [voices@titanemail.com](mailto:voices@titanemail.com)  
or [transceiver@titanemail.com](mailto:transceiver@titanemail.com)

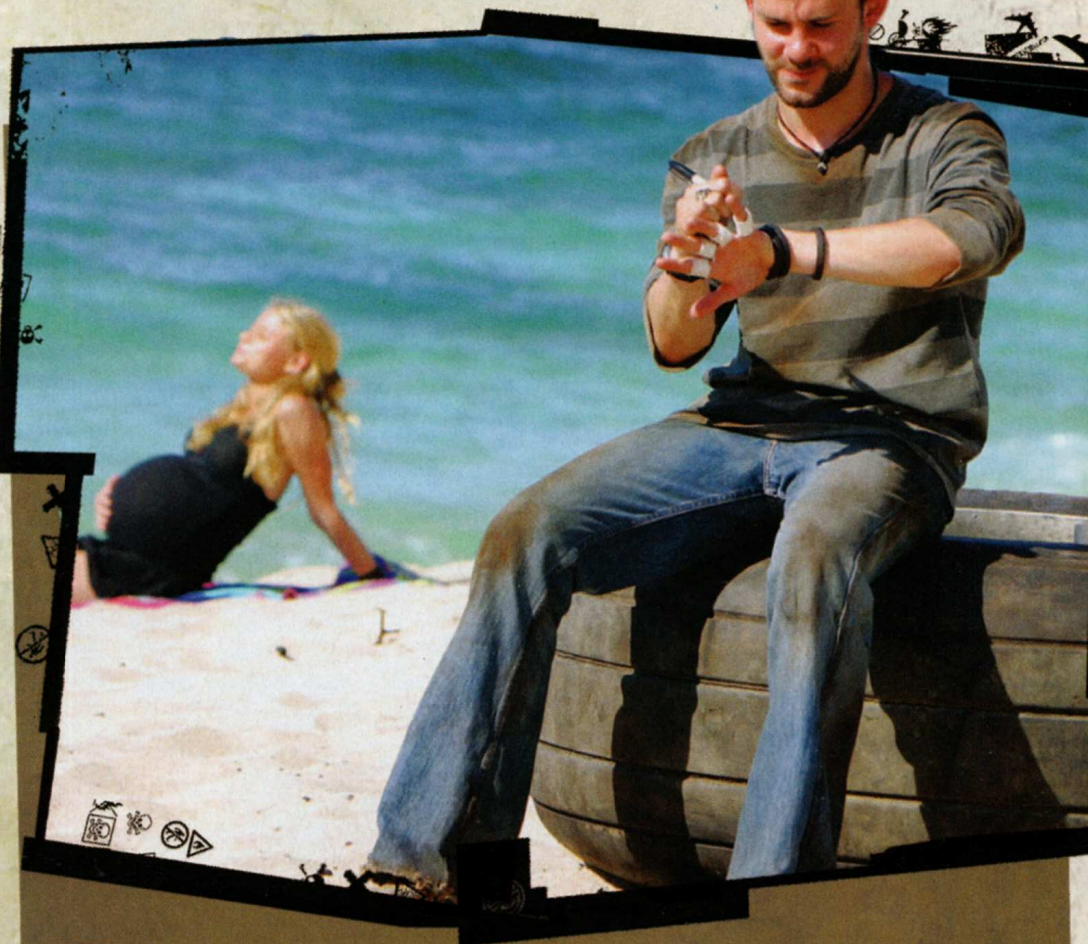
Please note: No attachments of any kind please.  
We cannot send personal replies, nor send on your letters to any of the cast or crew at *Lost*.

## THE GUIDE

I was just wondering, when *Lost* is finished, will you continue to produce this fantastic magazine? I am asking this because as good as the show is – every aspect is terrific – the magazine in its own right is just as good. It gives the fans of the show a chance to go behind the scenes and flesh out the very complicated characters – and just like *Lost* – I will be sorry to see it go away if it does. Like *Lost*, it will never be forgotten.

Gary, via email

Thanks so much, Gary! We're not sure at this point what will happen, but everyone on Team *Lost Magazine* is proud to hear you get a lot out of every issue – that's always our plan!



## PACE IS ACE

Why did Charlie die? Dominic Monaghan is my favorite actor ever – I just love him. My dad's got a huge *Lord of the Rings* collection too. Also, I really want to know what will happen to Claire. Will she see her son again?

Emily Nikolic, via email

We love Charlie too. I hope your dad lets you enjoy all of his Dominic-related merchandise, Emily!



# BACK TO THE BEGINNING

I know that this magazine has loads of fans who write in and say that they've been with the show from the start, but I hope you don't mind my honesty when I say that I have only just got into *Lost*. I watched season one (well, most of it), but my crazy-busy job meant I never had the time to dedicate to the show. However, I'm self-employed these days, and recently had a major burn through the past five seasons (re-watching the first again), and I'm all prepped and very

excited about the final season next year. I think *Lost* is one of the greatest television shows ever made, and I'm also delighted to have come across *Lost Magazine*, albeit, a bit late in the day.

**Sarah, South London, UK**

**We admire your honesty, Sarah, and the fact that you've become part of the *Lost* fold this late into the show is brilliant. Nice one!**

# THE DEAD ZONE



I have a question from season one. When Jack and the gang first found the caves, there were two dead bodies in them – one female and one male. There were also two rocks. Will this ever be explained?

**Mike Alexander, via email**

The only thing we know for sure, Mike, is that *Lost* only has one season left – we love that mystery too though.

# LOOK AGAIN

As every season has been, season five was a wild and crazy ride that concluded with some answers, but so many more questions! To put a face to the name of the enigmatic Jacob was very exciting! Is he really dead? I'd love to learn more about Jacob and his relationship to the characters, and especially to the island! I am so glad I record *Lost* so I can watch it over and over and notice new stuff every time I watch it. Thanks for one of the most fascinating TV shows ever!

**Shappy, Chelmsford, Massachusetts, USA**

**We love that about *Lost*, too – how a re-watch can unveil even more details about its many mysteries. Bring on the final season!**

## ABC.COM TRANSMISSIONS

Here are some the comments *Lost* fans have been leaving on the *Lost Magazine* blog lately...

“Next time, please make sure to ask Yunjin Kim when an English version of her memoir *Hollywood Story* will finally be published!”

**TheHade**

“My wife and I got a late start on *Lost*. We started watching every episode about three months ago and have caught up to season five. Thanks for the info!”

**Mike**

Read *Lost Magazine* Editor Paul Terry's blog for exclusive teasers about forthcoming mag scoops and random other things wandering through his mind here...  
<http://blogs.abc.com/newtransmissions/>





# MOURNING HAS BROKEN

Will Juliet smashing a nuclear bomb with a rock reset everything, and mean that Oceanic Flight 815 never even crashed on the island? If not, what consequences await the islanders in season six? Sawyer, for one, was left a broken man after his beloved Juliet plummeted to the bottom of the Swan station dig site, and Hurley was left distraught as Sayid lay bleeding to death in the back of the Dharma van. All in all, every actor on *Lost* was put through their paces for *The Incident*. During the hiatus, **JOSH HOLLOWAY** and **JORGE GARCIA** told *Lost Magazine* exclusively about the trauma, the action, and the cliffhanger to end all cliffhangers...

Words: Tara Bennett





**FIRE**



**No** one's had it easy on *Lost*. From season to season, for each character it's really been a measure in weighing just how bad it can get for them, personally. As if it wasn't bad enough to fall out of the sky in an airplane, the survivors' sojourn on the island has only offered up test after test, to each and every one of them, on facing their demons and their own fragile natures. But in season five, Hugo 'Hurley' Reyes and James 'Sawyer' Ford actually got tested and for once ended up rising to the challenge of discovering and living up to their better selves.

For Hurley, a large span of his post-island life was spent dealing with the overwhelming guilt of returning and leaving so many behind. After car chases and intense self-doubt which led to more bathrobe time at Santa Rosa Mental Health Institute (including visits from the dead), Hurley made the decision to return to the island via Ajira Flight 316. Once back in '70s Dharma, Hurley became a bit of a new man, focusing on appreciating life and even helping others build bridges of their own, like he did with Miles and Pierre Chang.

**"It's hard to rehearse... Elizabeth's hanging from a harness, I'm hanging from a harness, and then it's, 'Roll!'"**  
— Josh Holloway

## FORESHADOWING FATE

This scene from *Tricia Tanaka Is Dead* certainly makes season five more poignant...

**Hurley:** Dude, that beer has been sitting there since before *Rocky III*, maybe even *II*. It's probably poison by now.

**Sawyer:** Skeletor seems to like it. Bottoms up!

[Sawyer 'toasts' the can against the skeleton's skull]

**Hurley:** That's not cool dude. That guy had a mom, a family, friends, oh, and a name. It's not Skeletor, it's Roger Workman.

**Sawyer:** It's *Work Man* ya blockhead! That's his job! He was a Dharma janitor.

**Hurley:** Yeah well, you should still respect the dead.





Actor Jorge Garcia tells *Lost Magazine* exclusively that he enjoyed the more personal moments of change in Hurley's journey in season five. "The moment in *The Lie* when I download the whole series at the kitchen table, and throwing the Hot Pocket at Michael were special," he laughs. "I also love the whole Hurley writing *The Empire Strikes Back* bit. *Some Like It Hot* was a great episode because I was hanging with Ken [Leung] the whole time." He adds as an aside, "I also know how hard it is to drive that van and how to deal with it, so that was great."

A moment that Garcia says helped define the whole year was the very end of the season in *The Incident* when Juliet was violently dragged away from them inside the well at the Swan site. "The last scene with Juliet was really excellent," he says with a bittersweet tinge to his voice. "I actually came into work that day. I had a bottle of champagne to give to her. She's been part of us for a while now. But reading it and seeing it was a rough day."

It's a sentiment echoed by fellow cast mate Josh Holloway, who found his own character of Sawyer experiencing potential, achieved through his newfound position of Dharma sheriff, an equal partner and lover in Juliet, and a man finally worthy of giving and accepting friendship. It was especially through his remarkable three-year love affair with Juliet that Sawyer grew into the man that she always knew was inside him. To have that ripped away in *The Incident* with Juliet's fall was brutal.

Upon seeing the script with the moment that Juliet lets go of Sawyer's desperate grasp, Holloway admits he was gutted. "My first thought was, 'Damn it!' I almost walked out of the theater when that scene happened in *Cliffhanger* – when [Janine Turner] dropped away. I was so distraught at that! And then when I read it on the page that I had to do it, I was like, 'No!' Now I'm having to perform the thing I was going to leave the theater over, because it affected me so badly," he remembers





**“The moment in *The Lie* when I download the whole series at the kitchen table, and throwing the Hot Pocket at Michael were special...” – Jorge Garcia**

✈ passionately. “But I thought it was very well written, and I am so thankful I was able to do it with Elizabeth Mitchell.”

Holloway says an unexpected joy of the fifth season was working more with Mitchell and finding an acting partner that had his back and supported him during the emotional beats. When it came time to shoot the grasping scene, he says they just went in raw with no rehearsals hoping to capture the true emotions as they came. “It’s hard to rehearse that especially when there are cameras all up and down here; she’s hanging from a harness and I’m hanging from a harness and then they are like ‘Roll!’” the actor explains. “You have to bring it up from within right away.”

And bring it up they did, again and again Holloway reveals. “We did [the scene] a lot of times, until finally I said, ‘Nope, done. I’m done!’ I remember our director Jack [Bender] said, “We’d love one more if you have it in you?” I said, ‘Absolutely not!’ and that was that,” he chuckles in his affable way.

Now there’s one more season left, and after Juliet’s heroic attempt to detonate the nuke, where everyone lands – literally and figuratively – is yet to be revealed. Holloway thinks that his love of Juliet will forever mark him, regardless of what reality they wake up in.

Garcia doesn’t know where Hurley will end up either, but he’s already feeling the end looming as they speed towards their

final *Lost* episodes ever. “It’s going to be a bittersweet year,” he sighs. “I was talking to Burky [Executive Producer Bryan Burk] yesterday, and we were talking about how it will be the last scenes between people and the last time we’ll be at locations. It’s going to be interesting...”

## KING OF KONG

**Remember this tense but hilarious exchange in the Swan station?**

**Jack:** What are you doing here?

**Sawyer:** The high score on *Donkey Kong*.  
[Sawyer types in the hatch numbers]  
Now, what can I do you for?

**Jack:** Where’s Locke?

**Sawyer:** I don’t know. I think he said something about going to the store for a pack of smokes.

[Jack finds the armory empty]

Uh oh. Looks like we got ourselves a theft. Who’s gonna call the cops?

**Jack:** Where are they?

**Sawyer:** Don’t look at me. I was just pushing the button...





**SALVAGED**

# OWN A PIECE LOST HIS

Next year, Profiles In History will be making history by auctioning off official *Lost* props and costumes on behalf of ABC Studios. Profiles' **JOSEPH MADDALENA** explains how this amazing event came to be...

**Words: Paul Terry**

**Could you tell *Lost* fans a little bit about Profiles In History, and how you guys came to be involved with the auction?**

Profiles In History is an auction house located in Southern California. We are the largest auctioneers in the world devoted solely to selling Hollywood Memorabilia. We have been in business 23 years, and we auction original props, costumes and artifacts used in motion picture and television production. Profiles In History won a spot in the *Guinness Book of World Records* for the highest price ever paid for a TV costume (a George Reeves Superman costume \$129,800), and we hold nearly every auction world record for this field of collecting. Profiles was selected by ABC to handle the sale of the *Lost* items as it has the expertise and worldwide client base to accommodate such an historic auction.

**What items are being featured in the *Lost* Auction, and which particular pieces are you most excited about?**

We will be selling key costumes, props, set pieces, and vehicles from all six seasons of *Lost*. I am so excited just to handle these items. Locke's hunting knife and compass, Sawyer's letter to the man who killed his parents, Kate's toy model airplane, Hurley's lottery ticket, Charlie's

guitar and DriveShaft ring, to name but a few of the thousands of items to be sold. These are such iconic pieces from the best show on television in decades!

**What is it about *Lost* that appeals to you the most?**

*Lost* reminds me of the original *Star Trek* TV franchise – you have beloved characters and amazing adventures that keep you wanting more week after week. I can't recall another show that has the viewer so invested in each character and episode.

**What are you excited about next year with the final season?**

It's all about the amazing ride in season six to the final episode. I can't wait till it begins next year.

**Do you have a favorite character on the show, and why?**

My favorite character? That's such a hard question! I guess Sawyer. You used to love to hate this guy and the more the years go by the more you get drawn into his character and importance to the show. I think he and Locke are the glue that holds *Lost* together.

**If you could have any piece of *Lost* history to keep forever, what would it be and why?**

If I could keep one thing I guess it would have to be Locke's hero hunting knife. It's such an integral part of the show and his character.

**Any final words to whet the *Lost* fans auction appetites?**

This is going to be without a doubt the coolest auction, ever. I am thrilled to be a part of this amazing television show and fans all over the world will have a chance to own part of the magic that is and forever will be *Lost*.



**THIS SPREAD:** Charlie's iconic 'DS' DriveShaft ring; a genuine can of Dharma Beer; Sawyer's salvaged reading glasses; the photo of Desmond and Penny; and the actual letter that Penny wrote to Desmond (including the envelope) are just some of the thousands of *Lost* props, costumes, and memorabilia that will be a part of this auction



# OF TORY



Desmond



Dearest Des,  
I am writing this letter to you as you leave for prison. And I've hidden it in the one place you would turn to in a moment of great desperation. I know you go away with the weight of what happened on your shoulders. And I know that the only person who can ever take it off is you.

Sorry to be so dramatic, but these are dramatic times, are they not? Please don't give up, Des. Because all we really need to survive is someone who truly loves us. And you have her.

I will wait for you. Always.

I love you, Pen



Daniel,  
No matter what, remember,  
I will always love you.  
Mother

This journal belongs to \_\_\_\_\_



✈ **THIS SPREAD:** The leather-bound journal that Daniel Faraday received as a present from his mother, Eloise Hawking; the 1977 Dharma New Recruits photo (how many of you want that on *your* wall...); and the emotional, disturbing handwritten letter from a young James Ford to Mr. Sawyer...

Dear Mr. Sawyer,  
You don't know who I am. But I know who you are. And I know what you done. You slept with my mother. And then you stole my dad's money all away. So he got angry and he killed my mother. And then he killed himself, too. All I know is your name. But one of these days I am gonna find you and I am going to give you this letter so you'll remember what you done to me. You killed my parents, Mr. Sawyer. You don't know who I am. But I know who you are. And I know what you done. You slept with my mother. And then you stole my dad's money all away. So he got angry and he killed my mother. And then he killed himself, too. All I know is your name. But one of these days I am gonna find you and I am going to give you this letter so you'll remember what you done to me.

You killed my parents, Mr. Sawyer.








BY THE FIRE 

# CLINGING



*Lost* fans all around the world held their breath when Juliet plummeted to the bottom of the construction site chasm, as Sawyer sobbed uncontrollably. Then, as if that wasn't enough for us to endure, we watched as Juliet came to – still alive – next to the unexploded nuke! She smashed debris against it, pleading for it to detonate, and then all we saw was the screen wipe to white. What next for fair Juliet? With as many questions racing around her head about what that finale could mean for her character and everyone on the show, **ELIZABETH MITCHELL** sat by our fire to discuss those devastating scenes, and her new responsibility investigating an alien invasion in ABC's *V...*

Words: Tara Bennett

Looking back, we should have all known it was coming. In the span of *Lost*'s fifth season, Dr. Juliet Burke experienced the wildest of personal rollercoasters, from the devastation of "losing" Jack and her way back home with the explosion of the freighter, to finding true love with Sawyer in the Dharma past of all places. But happiness is never the harbinger of good on *Lost*, and the moment you forget that is the moment heartbreak slams into you like... well, a nuclear bomb.

It's actually a wonder that Team Darlton still have some hearts left to rip out after dishing out such sob-inducing moments as Charlie's sacrifice, Sun's agony over losing Jin, or Kate giving up Aaron; but they delivered yet another emotional blow when Juliet ✈

# TO THE WRECKAGE

# BY THE FIRE

was ripped from Sawyer's grip to the bottom of a cold, dark well.

No one knows for sure what the repercussions are for anyone after Juliet's heroic last act of detonating the Jughead bomb with a rock. Did it reboot time according to Jack's theory, or are they all doomed to an unknown fate? We'll be finding out in a few weeks time when the final season airs, and in the meantime, actress Elizabeth Mitchell has got plenty on her plate with her new starring role in ABC's *V*, where she'll play the pivotal role of FBI agent Erica Evans, a smart, savvy investigator who's helping to determine if the arrival of aliens in our skies is a good thing or a very, very bad thing.

In an exclusive chat with *Lost Magazine*, Mitchell says it's bittersweet not knowing Juliet's ultimate fate, but she's excited about the challenges of launching a new show. "It's nice to have things ahead of you," she smiles with tinge of sadness.

Reflecting back on her last day of shooting for season five, Mitchell says it was a tough day, in particular for her and Josh Holloway. The pair admitted to *Lost Magazine* in previous interviews that they were initially terrified of trying to sell the

almost out-of-nowhere romance between Sawyer and Juliet that bloomed in the off-camera ether of Dharma past. But the success of *LaFleur* sold not only audiences on the character's love, but the actors too.

Of the pivotal scene where Sawyer and Juliet engage in a death grip as she's being pulled underground, Mitchell says that moment came naturally for both of them. "It was easy for [Josh and I] because we had grown to love these two characters together so much that the actual physical act of having two hands... Josh was actually holding me up, he's *that* strong. I was on pulleys, but I made him let go because otherwise I really felt like you won't see it then. When I slipped, I actually slipped and it was so real that that's how it played. Sometimes you have to do that, sometimes you don't, but in my way of thinking, that's what made it one of the easier things I have done on the show."

While many fans are distraught over the idea that Juliet may possibly never get to have proper closure

**"Josh was actually holding me up, he's *that* strong..."**



with Sawyer or even her beloved sister, Mitchell says her character's moments in the finale were very much in keeping with her life journey. The actress explains thoughtfully, "With Juliet, the way I have always viewed the character – and you know everyone views her in different ways, saying she doesn't express or do this or that, which I love and totally respect – but for me, she has always been a war survivor. She's a shell-shocked woman who continues to just crawl through. She does what she is supposed to do and has this weird streak of being honorable so she continues to save people, but she really is just trying to crawl from one thing to the next. I thought it was perfect. I thought, in the end, she's broken. She can't climb out, there's no way. The only thing to do is set this thing off to make it happen and maybe, just possibly, she will see her sister again. She'll see her life again. It's very possible, if it works, that everything she's ever wanted that she strived for, and did such horrible things in order to get to, she'll have. To me that was what made it so fascinating."

She pauses and adds with a light laugh, "And on the flip side, you make the bomb go off and you're not lying there in agony anymore either!"





Filming on season five finished at the end of March and Mitchell had already shot the pilot for *V* several weeks before. In the late spring, the actress found out the show was picked up for a fall premiere, so over the summer she relocated from the sunny beaches of Oahu to the cosmopolitan city of Vancouver, British Columbia where *V* is shot.

A long-time veteran of both film and television, we wanted to know if it was an easy decision to jump right into another genre series and she laughs, "No! Oh God, no! It was an incredibly hard choice to make. I do love the genre and I like how the women are, and if I am going to do something for five years, I just want to do something fun. I want to do something balls out!" she explains with passion.

"So I read it and instantly liked it. I sent it to my mom and Evangeline [Lilly] came over and read it in like 30 minutes. I basically sent it to the five people I trust the most and I asked

**"For me, she has always been a war survivor. She's a shell-shocked woman who continues to just crawl through..."**



## JULIET vs ALIENS

ABC Studios are contemporizing the now classic 1980s alien series *V* for a new generation, and **ELIZABETH MITCHELL** explains why her role of FBI Agent Erica Evans is a world away from *Lost*'s Juliet...

"I have had to shrug off the enormous weight that was always on top of Juliet, because Erica doesn't have that," the actress explains. "Her husband just left her and she's really mad about it. She's anxious about her son, but she's fully living in the moment. She lives right here. There's nothing reserved about her. She is actively involved in making the world a better place and her country a better place. She's insanely patriotic. She does what she is supposed to do and works every second of every hour because she knows in her mind that she is the only person standing between people and imminent harm; that is what her past has taught her. I think for me what's fun is that it is so immediate."

<http://abc.go.com/shows/v>

them if they felt the same way about it that I did. They did and really loved her and the show. I like the character so much and if it's meant to be, then it will go on and it will be what it is. None of that I have control over, but it was just me falling in love with the script."

Plus, playing a character that's far less tragic has been a breath of fresh air, the actress admits. "Shrugging off that weight was hard because it's been three years, but it's really liberating in a way," Mitchell shares. "[V's] Erica's always right there and she's not resigned to the way things are. If something is wrong, she's going to fix it. She's not going to look to anyone else to fix it.

"She's insanely strong. She's good with her hands and weapons. She's good with friendships and she's not broken. I thought it was a lovely definition of a hero, which is what she is."

Regardless of the outcome of *The Incident*, rest assured there's a whole army of fans that will remember Juliet, and especially Mitchell's imprint on the series mythology with awe, appreciation, and a stack of hero worship for a classy woman with a whole lot of heart and soul. For now, for Sawyer, and us, let's enjoy the calm of the Holiday season. Come next year, we're all going to be wracked with tension, as we prepare to find out the fates of Juliet, her friends, and her foes... 🔥







# LOSING LIBBY

MEMENTO MORI

**ELIZABETH 'LIBBY' SMITH** was a tail section survivor of Oceanic Flight 815. She was a fun, kind woman who stole Hurley's heart. That was until Michael Dawson shot her dead on day 64. Here, we remember her good nature and the way she affected the other characters...

**Words: Zoë Hedges**

## TRUST ISSUES

AND FOUND... (SEASON 2, EPISODE 5)

## LIFE AS A TAILLEE

THE OTHER 48 DAYS  
(SEASON 2, EPISODE 7)

From the start of her time on the island, Libby seemed to be a good-natured person. As soon as she was washed up on its shores, she began tending to survivors who were hurt. As she tended to a man with a broken leg, she revealed she attended medical school, but had dropped out after one year – and we later learn that she is also a clinical psychologist.

After the tail section crash, Libby is seen trying to help other survivors – for example, finding them water and looking after some children who have apparently lost their parents in the crash. She also tries to get to know Mr. Eko, trying to reassure him that he shouldn't feel guilty for killing some Others in self-defense. This empathy and interest in people is something that makes most people around Libby warm to her and open up about their problems.

Before the 'Tailies' met the main group of Oceanic survivors, Libby insisted on helping a wounded Sawyer, despite Ana Lucia's reluctance. Libby was willing to construct a stretcher and carry Sawyer across the island, even though it would slow them down. This act almost certainly saved Sawyer's life.

Whilst living life as a Tailiee, Libby took on Jack's doctoral duties with her group, while it was Ana Lucia that became the self-appointed leader. However, Ana Lucia's gung-ho attitude to island life soon began to take its toll on her Tail Section comrades.

When Ana Lucia instructs Libby to find some fruit with Michael, she refers to Michael dismissively. Libby corrects her, reminding Ana Lucia of Michael's name. While Ana Lucia only half-heartedly acknowledges the message Libby is sending her, we get to see, in Libby, someone who believes in manners and doing the right thing.

Libby and Ana Lucia couldn't be further apart in their attitudes towards their captive castaways. As Libby and Michael go into the jungle in search of food, Libby apologizes for the rough way they've treated Michael and his friends. She semi-jokingly explains to Michael that they have "trust issues" with outsiders, hinting at their brutal treatment at the hands of the Others.



## THE DOCTOR WILL SEE YOU NOW

MATERNITY LEAVE  
(SEASON 2, EPISODE 15)

When Claire's memories of her abduction started to return, it was Libby who helped her through the trauma. Claire approaches Libby after finding out she is a psychologist. Libby offers to try to uncover Claire's repressed memories through meditation. Eventually, Claire starts to become agitated and scream with terror as she experiences visions of Ethan and the staff station. Kate interrupts, thinking that Libby is harming Claire, but Claire wishes to continue this recovery meditation. However, shaken by Claire's extreme reaction to the memories, Libby decides not to continue.



## THE GOOD SHIP ELIZABETH

THREE MINUTES & LIVE TOGETHER, DIE ALONE  
(SEASON 2, EPISODES 22 & 23)

During a Desmond flashback, he is standing in line at a coffee shop when he realizes he hasn't got the correct currency to pay for his order. A stranger and good Samaritan, who we recognize (with a jolt!) as Libby, offers to pay for him. The pair get talking and Desmond tells Libby he needs money to fund a round the world sailing race sponsored by Charles Widmore. He explains he needs to do this to win back his honor – to beat Charles Widmore in his own race would enable him to do this and to win back the love of Widmore's daughter, Penny. The money Desmond needs is to buy a boat (one which we know is going to make a doomed voyage to the Island). In this apparently chance meeting, Libby says she has a boat – it was her deceased husband's. Libby offers Desmond her the boat – The Elizabeth.

This meeting highlights one of the most eerie recurring themes in *Lost* – are these people brought together by coincidence or fate? It seems too much of a coincidence that Libby should provide Desmond with the boat, named after herself, which he gets marooned on the island with... an island with which Widmore is intrinsically linked. This is a quintessential *Lost* moment.



# BETRAYAL OF A FRIENDSHIP

**WHAT KATE DID  
(SEASON 2, EPISODE 9)**

Despite striking up a close friendship through adversity, Libby's trust and loyalty was severely tested by Ana Lucia. Having shot Shannon, a frenzied Sayid wanted revenge on Ana. Libby tried to calm the situation until a gun-totin' Ana Lucia forced Libby to follow her orders. Feeling totally betrayed and disgusted by Ana's decisions, Libby and Bernard left her alone with a vengeful Sayid and soon after attended Shannon's funeral. This marked an end to Libby and Ana Lucia's tight friendship – one that never really recovered. Libby integrated well into the castaway's camp, whereas Ana Lucia always struggled to fit in.

# LOVE IS IN THE AIR

**DAVE & TWO FOR THE ROAD  
(SEASON 2, EPISODES 18 & 20)**

After an argument with Sawyer, Hurley decides to leave beach camp and head to the caves. Libby tries to dissuade him from going, but he is undeterred and marches off. On a cliff edge, Hurley explains to her that he thinks that she and everyone else and the crash only exist in his imagination.

Libby is taken aback by this, and is sad and angry with Hurley over it. She tells him about her own terrible experiences on the island, and says how what he's saying is insulting to her and her experiences. Hurley realizes that Libby isn't imagined, and after Libby explains that what she feels for Hurley is real, they share their first kiss.

Following such a heart-warming moment, surely nothing can get in the way of Hurley's happiness now, right...?!

# DON'T WE KNOW YOU FROM SOMEWHERE?

**FIRE + WATER & DAVE (SEASON 2, EPISODES 12 & 18)**

Having settled in with the new group of survivors, Libby soon began to bond with big-hearted Hurley. As a similarly good-natured person, she saw beyond the plus-sized guy to the decent person he was underneath. Hurley was surprised by this close friendship – even thinking he'd imagined her like he imagined his friend Dave. As he helped Libby build her own shelter on the beach, he flirted with her. He also commented that her face looked familiar... Without hesitation, Libby said he must

recognize her from the flight – that he stood on her foot on the way to the bathroom. Hurley didn't remember this – mainly because it was a story Libby had fabricated to hide the truth: that she and Hurley had actually been in the same mental health facility once upon a time.

Sometime after her husband died, Libby was admitted to Santa Rosa Mental Health Institute. In a Hurley flashback, we see a nurse hand a very disheveled and vacant-looking Libby a pill...

**HURLEY: "Do I know you from somewhere?"  
LIBBY: "You mean, other than the flight?"**



# FINAL MOMENTS

**TWO FOR THE ROAD  
(SEASON 2, EPISODE 20)**

An emotional Ana Lucia confides in Michael that they're holding an Other captive, and she wants to kill him, but she can't bring herself to do it. Michael's interest is piqued, and he tells her he'll step up to the plate. He justifies it by saying they're animals who took his son, so Ana Lucia hands over the gun and gives him the combination to get in to Henry Gale's cell. Michael then steels himself, says, "I'm sorry" and when Ana Lucia asks what for he turns and shoots her dead. Michael, shaking with shock from the enormity of what he's just done, is startled when Libby walks in looking for picnic blankets. Horrified, Libby gasps before Michael turns around, panics, and shoots her in the stomach. Libby drops to her knees and collapses on the floor and Michael turns, resigned to carrying on his mission, and releases Henry Gale.

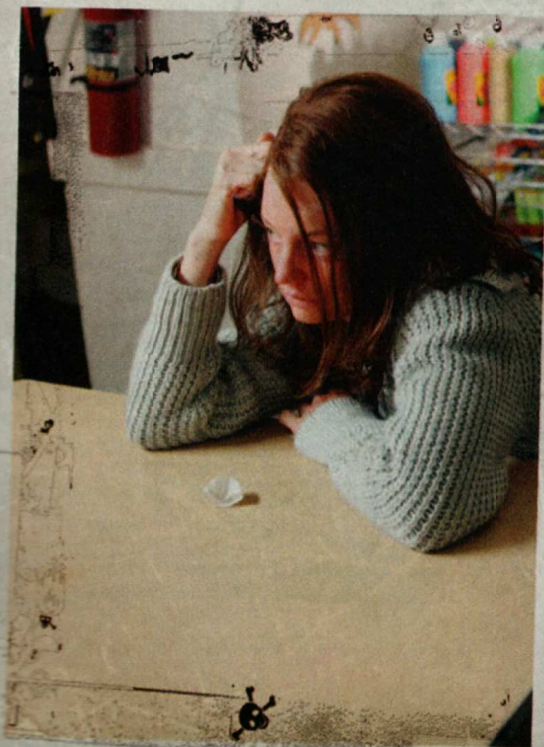
Libby is found alive, but in a lot of pain, and Jack tends to her. Hurley then asks to be left alone with her as she's clearly dying. In an emotional speech, Hurley apologizes to her for forgetting the blankets and Libby, desperate to tell someone what happened, gasps out her final words: "Michael". Jack responds by telling her it's okay and that Michael made it. Libby then painfully slips away and the castaways are left reeling. †

# MESSAGES FROM THE OTHER SIDE?

**MEET KEVIN JOHNSON  
(SEASON 4, EPISODE 8)**

Michael became a tormented man – struggling with the guilt of having shot and killed Libby, and guilt-ridden by his betrayal of his friends in order to help himself and Walt escape the island. As he lay in hospital after a failed suicide bid, a nurse entered Michael's room carrying blankets – a nurse which was apparently Libby. As she started to explain how Michael came to be in hospital, he panicked and screamed – waking himself up from what turned out to be a bad dream...

This wasn't the only time Libby appeared in a vision to Michael. He was aboard the Kahuna on his secret mission for Ben when the whispers were heard. After this, Libby appeared and told Michael not to detonate Ben's bomb. Ignoring her, Michael pushed the execute button and a flag popped up saying "Not Yet!"



**BEYOND  
THE HATCH**

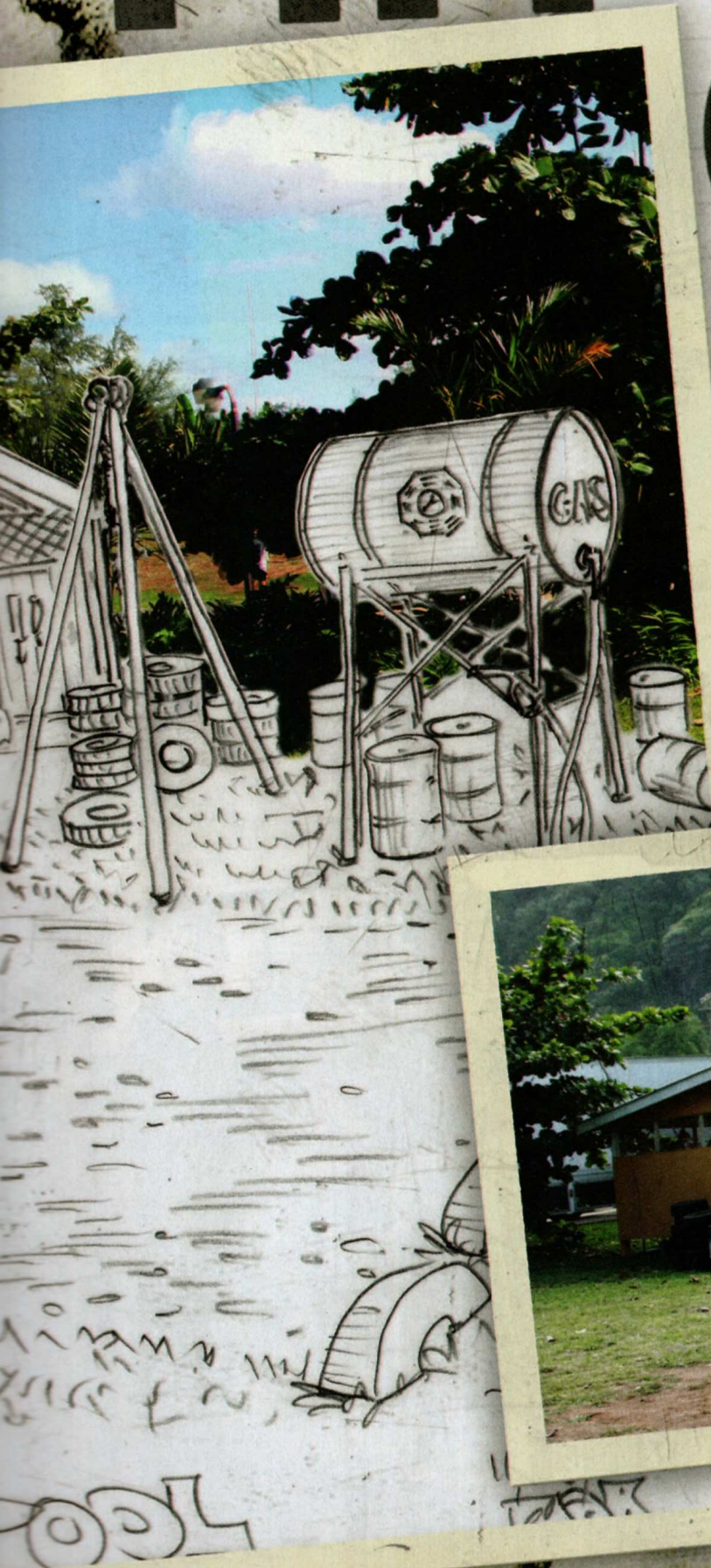


**DHARMA MOTOR**

# HIT THE GAS

It became the centerpoint for a lot of the important 1977 sequences within the village of the Dharma Initiative, and now, courtesy of *Lost* Production Designer **ZACK GROBLER**, we're taking you back to the location of Kate's nightmare 'undercover' job – the fantastic set design of the Dharma Motor Pool...

Words: Zack Grobler  
Photos: Zack Grobler & Mario Perez



# BEYOND THE HATCH

**PREVIOUS SPREAD:** Sketch of the motor pool showing the retro style outdoor auto repair shed with work bays and gas supply tank. We wanted to keep it small to look like they could only service a small fleet of Dharma vehicles.

The photo above the sketch shows the construction department assembling the walls of the shed. They pre-build most of our sets at the studio and truck it out to the location to minimize time spent on site. That way they can put up most of our sets within a day or two.

**THIS PAGE:** Kate and Juliet working at the motor pool created some real sparks! Roland Sanchez, our costume designer, created the navy blue coveralls and the famous Dharma motor pool patches.





**TOP RIGHT:** We received a last-minute request from our writers in Los Angeles for a Dharma Cola vending machine. It was such a great idea that we spent several days looking for an authentic '70s model of vending machine. Our set dressing buyer, Craig Lewis, found the correct model for the period.

**RIGHT:** We wanted to create a small workshop located on the outskirts of Dharmaville, but still close enough to the village to enable interplay between the different characters across the two locations. Our set dressing department created a complete retro auto workshop with eerie period detail correct for the 1970s.

**LEFT & TOP:** Our transport department, Bruce Hauer and Udee and Sudee Dahl scoured the island of Oahu to find multiple period VW buses from the '70s. The blue color of the Dharma vans comes from the classic '70s VW palette. Our transport department arranged for all the vans they found to be painted in this authentic color.



**LEFT:** And of course, no Dharma motor pool would be complete without a good range of Dharma motor oils and other Dharma auto supplies! All of these labels were made by our very talented graphic designer, Gary Nakano.





The heyday of the Dharma Initiative was a trying and difficult time... especially with Hostiles, uncharted territories, and our heroes accidentally falling through time to 1977. One of Dharma's most important characters, Horace Goodspeed, first appeared on *Lost* back in season three, with his history fleshed out throughout season five. **DOUG HUTCHISON** talks exclusively about this pivotal role, and playing very much against the character type he is famous for...

Words: Tara Bennett

# DHARMA CHAMELEON

**Doug** Hutchison is that rare grade of actor that immerses himself so totally inside a role that audiences often

walk away from his work believing that he must be like his characters in real life. Unfortunately for Doug, his impressive resume includes a whole stable of guys you'd never want to meet, much less spend any quality time with. From his recurring cannibal Eugene Victor Tooms on *The X-Files*, to his sadistic turn as oily guard Percy Wetmore in *The Green Mile*, Hutchison proves over and over that he knows how to craft a memorable villain.

Luckily, *Lost Magazine* can attest that it's all an act — albeit a very good one — as Hutchison is, in reality, a gracious, talented artist that was delightfully surprised to finally play a character closer to his own personality with Dharma leader Horace Goodspeed. Through his work in the recurring role, Hutchison has helped unfurl the enigmatic history of Benjamin Linus' origins and his terrible choices during his time in the Dharma community. And in the fifth season, Horace's own tragic arc as the community mathematician and empathetic leader to his death in the Purge was finally revealed as well.

Now back in Los Angeles, Hutchison has completed an arc for the eighth season of *24* and is shaping his own creative path with a self-produced web series called *Vampire Killers*. Taking some time to reflect on his Dharma days with *Lost Magazine*, the actor sheds some new light on his adventures back in time.

**You're known as a character actor who's made strong impressions in both the film and television world. Do you have a preference for either medium?**

**Doug Hutchison:** I actually enjoy both for different reasons. Film is always somewhat more palatable, because you have more time to rehearse and you're not on such a vast schedule that means if you screw up, you can do it a few more times. You do as many takes as you need — that's the luxury of movies versus TV. TV always seems a bit rushed to me because they have to knock out an episode in eight days. That's not a heck of a lot of time to film about 40 to 45 minutes of content, so you are flying by the seat of your pants — which is not all that bad, because sometimes you dive in with your instincts and that can be some of your best work. Also, there was a day and age when there was a huge difference between TV and film. You were either a film or a TV actor. Now, blessedly, the two have merged.

**Was *Lost* a gig that you pursued or did it fall in your lap?**

As per my agents, they were interested in getting me on the show early on in the series. I remember my agent sent me a script because *Lost* was interested, but they wanted me to come in and audition. At that time, I was like, "I dunno." I read the script and there was one scene and it was a flashback. I don't own a television — I haven't had television in my house for 15 years or so — so I only hear about shows through the grapevine. Not having seen the

✈ show and understanding what it was about, I turned that audition down. I didn't want to go in to audition for one scene in a flashback. What I didn't know then that I know now, is that *Lost* can do whatever they want and they continually bring people back and flashback to them. Even if you die on the show you can come back [laughs]!

**That would be a tragic tale for most actors, but instead you got cast in season three for *The Man Behind the Curtain*. What happened?**

A few years later, I got a call from my agent who said they want me for the character of Horace Goodspeed. I didn't have to read; it was a straight offer. It came down really fast, where I got a call on a Friday and they wanted me to be there on Monday. The producers got on the phone with me and they described the role. I was free and thought, "What the hell." I had never accepted a role before without reading the script first. But I thought it's eight days in Hawaii, on a popular show, and they said it was a potentially recurring role. I read the script on the plane ride to Honolulu. In the episode, Horace is introduced and Horace dies! Again, not knowing what the show is about I was really disappointed. By the time I got to Hawaii, I was like, "Oh well, too late now. I already agreed to do this. I can't believe they told me it's recurring because he dies!"

**But, as you discovered, the dead never really die on *Lost* and Horace appeared a year later in *Cabin Fever*...**

Yes! You can imagine my surprise, when a season later I got a call from my agent that they want me back on *Lost*. I asked if they were flashing back to before I die? They said it's in the present. So I get the script. Am I a ghost, or a figment of someone's imagination, or a manifestation of the island? I don't know what I am! Then this past season they called me up to do five or six episodes because they had the whole season flashing back to Dharma.

**With the 1970s Dharma arc, we finally get to see a piece of Horace's life on the island. Did you want to know much about his backstory?**

I allowed myself to continue to be in the dark because that allowed me to play in the moment. I did get an infodump from the producers about Dharmaville, what we were doing there, and who I was to that community of people. But outside of that I didn't have a lot of information. I created Horace as we went along and as every script came along it seemed like another piece of the puzzle was revealing itself to me.

**Horace's life is very entangled with Ben's destiny. He was also compassionate with**

## FROM DHARMA TO GUNFIRE

**DOUG HUTCHISON talks about his recent story arc on *24*...**

"*24* is a good show to be on. I shot four episodes. The pace is very frenetic and it's an adrenaline rush. It went by in a blink of an eye. I'll be curious to see how it comes together. It was fun. I actually worked with Kiefer ages ago in the movie *A Time to Kill* so it was fun to reunite with him and recall some of the things we experienced back in the day."



**Ben and that seems to have earned your character some remorse from Ben after the Purge. How did you view their connection?**

I did feel like Horace was a father figure to Ben. I like your use of the word 'compassionate', because I felt that about the character as well, and refreshingly so because I have carved out a career playing very nasty characters. I've played a plethora of villains so it was really refreshing to be handed a character where I could go to the opposite end of the spectrum and play someone with a heart. I don't know if they will incorporate Horace in the final season or not, but if they do, I keep waiting for him to turn the corner and Horace will be this awful, evil character [laughs]! I appreciated they gave me the opportunity to *not* do that, because



**"It was a delicious conflict to behold... It was fun to see Horace attempting to remain the leader by making sound and compassionate decisions..."**



in Hollywood people have very little imagination. For the *Lost* team to take a chance on me and know I have the ability to play someone other than a crazy person was really nice.

**In what episode of season five did you feel like you were getting more of a handle on who Horace was and how to play him?**

I think *LaFleur* was my diving-off point. I had a lot of meat in that episode. They created some awesome scenes. On paper, Horace has a good heart and is this compassionate character. One of the best scenes I had in the series, and felt closest to, was the scene between Josh [Holloway] and I where Horace wakes up from being passed out drunk. We have a heart-to-heart about trust and relationships. I was touched by that scenario. I definitely think it was *LaFleur* that

helped me cement Horace for when I would play him again in an upcoming episode. It's really hard when you are asked to come in and play a guest or recurring role, and then there is so much space in between. You have to remember, "What did I sound like and who the hell am I?" But this past season I had that handful of episodes to create a character and an arc for Horace.

**You worked with Matthew Fox before on *Party of Five*. Had you worked with Josh Holloway before?**

No, that was the first time we worked together and it was a delight working with him. He's a really great actor.

**Horace really did seem like a guy from the 'peace and love' culture that was out of his**



**“I’ve played a plethora of villains so it was really refreshing to be handed a character where I could go to the opposite end of the spectrum and play someone with a heart...”**

**element when things went south on the island. Radzinsky really had no time for Horace’s more gentle ways, so how was that to play?**

It was a delicious conflict to behold. It was fun to see Horace attempting to remain the leader of these folks by making sound and compassionate decisions. But at the same time, a lot of stuff starts to unravel. It really put me in mind of how a general in the Army has to run with their instincts, but also listens to the people around him as well. I really liked that they wrote a lot of conflict for Horace. By the end, it’s just absolutely out of control and ultimately out of Horace’s hands. It was interesting because I needed to exercise my leadership but also surrender to chaos.

**As the arc progressed, did you put two and two together and surmise how *The Incident* might play out?**

No, I didn’t have a clue! They really clamp down and keep us in the dark for as long as possible. In a way, because they are shooting so many episodes at once – sometimes four at

the same time – they are flying by the seat of their pants. Even the series regulars don’t know what’s coming... maybe Matthew Fox does [laughs]. I realize that very first episode that I did, I thought I would have more time to prepare as they incorporated my character more, but no, it was always the same gig. I would get a call from my agent saying, “*Lost* needs you in two days, get on a plane tomorrow and we’ll try to get you a script.” It was always a big, fat surprise including the end of the season, which was pretty wild.

**Aside from the *LaFleur* moment with Josh Holloway, did any of your other scenes stand out as particularly satisfying?**

*LaFleur* is my favorite and I had the scene with Horace’s wife, or who would become his wife [Amy played by Reiko Aylesworth] when she lost her husband, Paul. I enjoyed those sentimental moments with Horace and those people he cares about and loves. It was another fun scene in the hospital.





# HIGH STAKES

When he's not acting, **DOUG HUTCHISON** reveals he keep himself very busy running his own production company, Dark Water Productions...

**What are Dark Water Productions working on at the moment?**

I need to stay creative, so when I'm not acting, I'm writing. I created and produced a web series called *Vampire Killers* ([www.vampirekillers.tv](http://www.vampirekillers.tv)). I had total creative license on the show, so that was refreshing to experience. I also wore all the hats; I was not only the writer and producer, I was also prop master, wardrobe, casting and locations. I was also creating and designing the website with my designers and overseeing the photo shoots. It was right up my alley. It absorbed me but in a really wonderful and creative way. I look forward to taking it to the next level and shooting more.

**How many episodes have you produced so far?**

We shot six episodes and they are all about two to three minutes long. You can watch them in order on the website.

**What's your ultimate goal with the series? It seems you hit the right pulse with a vampire themed project right now...**

I'm open to just about anything. We're exploring different options. The thing I'm excited about is that our timing somehow



seemed impeccable, because when we launched last October, there was a big surge with *Twilight* and *True Blood*. At first, my co-creators were panicking. But I said it's a great thing that there's a resurgence of vampires. It creates competition, which is always healthy. What I'm really excited with *Vampire Killers*, is that it seems that with *Twilight* and *The Vampire Diaries*, they are made towards a PG-13 audience. I wanted to shoot *Vampire Killers* in a sexy, dark, gritty fashion. I wanted to create a vampire series that looked like *The Shield*. It's R-rated and I'm hoping that somebody jumps on board – whether it's in the TV world or whether it's sponsorship to continue it as a web series – someone who sees that it's the first innovative vampire series for adults.

✈ **You played Horace's death long before season five's resolution, so did you let that inform your performance at all?**

Well, the thing about *Lost* is that there are no rules and I can't even trust that Horace died. You can't invest because you don't know what other corner they will turn. I didn't think about that and in fact I kind of forgot about it in a way, that Horace comes to an end. Even when you are playing a role in a film and you know you are going to die at the end of the movie, it's not a good idea to dwell on that. We don't know when we are going to die, so it's better to jack into the moments and just play them moment by moment. Then you allow the audience to feel the other stuff.

**All of the characters are now in flux after *The Incident*. Do you think Horace's story will impact the ending of the final season in any way, or perhaps it demands a return appearance in some form?**

I would love to go back. I don't know how they would incorporate that, but they could bring me back as a ghost or a dream. There might be something in there with Ben, where Horace shows up and has some connection with Ben in some fashion. It would be a blast and really haunting. If they don't bring me back, the only regret I have about how Horace's arc ended last season is that because of this spiraling out of control it seems like, "That's it?" That was Horace's life?" It ended in absolute chaos.

**Has playing a character on *Lost* gotten you more recognition outside of your other well-known film and TV roles?**

When I do get recognized, I still mostly get it from *The Green Mile*. Now and again I get it from *The X-Files* and *Bait*. Also from this movie I did last year, *Punisher: War Zone*. With Horace, I think because of the wig and those John Lennon spectacles; I don't think people readily recognize me... unless they are avid fans of the show. That's when I'll get it and I'm always taken aback when I get recognized because I don't have the hair, the glasses, or the jumpsuit! 🍀



A  
DIFFERENT  
KIND OF  
DHARMA





We've seen the strange Dharma Initiative stations... We've seen flashbacks of when the scientists brought new recruits like Juliet Burke to the island... But in season five, we got to see a new and detailed slice of Dharma history... 1970s style! Let's examine some of the memorable Dharma props, sets and sequences that epitomized season five of *Lost*...

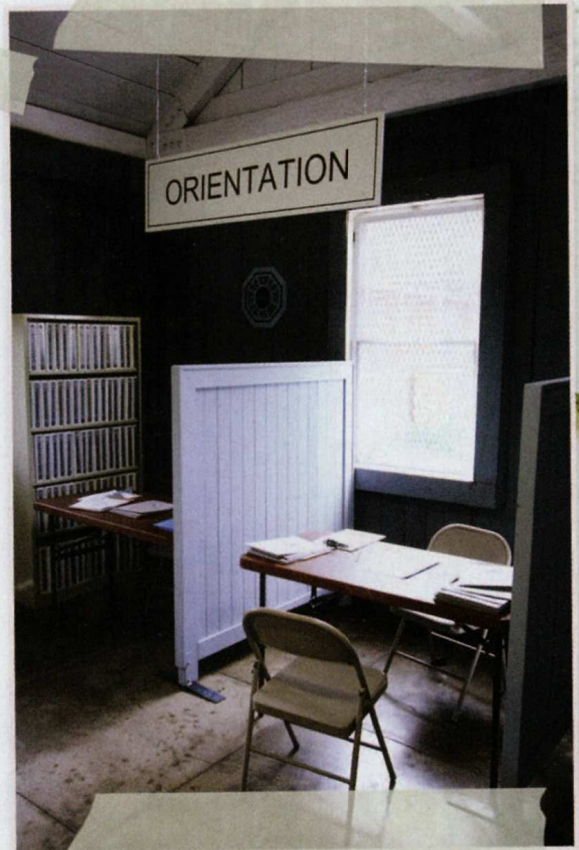
**Words: Paul Terry**



# BEYOND THE HATCH



**ABOVE:** Dharma's vehicles that played an essential role in season five – the jeep and the classic VW camper van – both featuring the iconic logos we know and love...



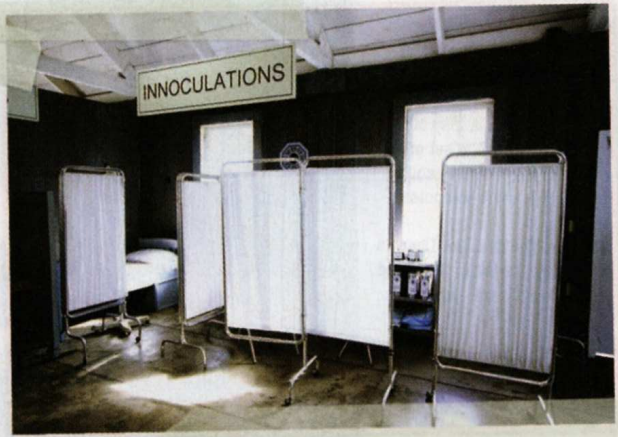
**ABOVE:** Orientation video, anyone? The big question is – have we seen *all* of the Orientation films? What will the Blu-ray Special Edition of season five, with its VHS tape, reveal?

**RIGHT:** Remember this all-important area? Looks spooky with no one occupying the bays...





**ABOVE:** Wall of Dharma fame – the recruits from over the years...



**ABOVE:** The Dharma Innoculations area – not the happiest of places...

**BELOW:** It's *that* classic photo: who would have thought that some of the castaways would've found themselves in 1977... joining Dharma...?

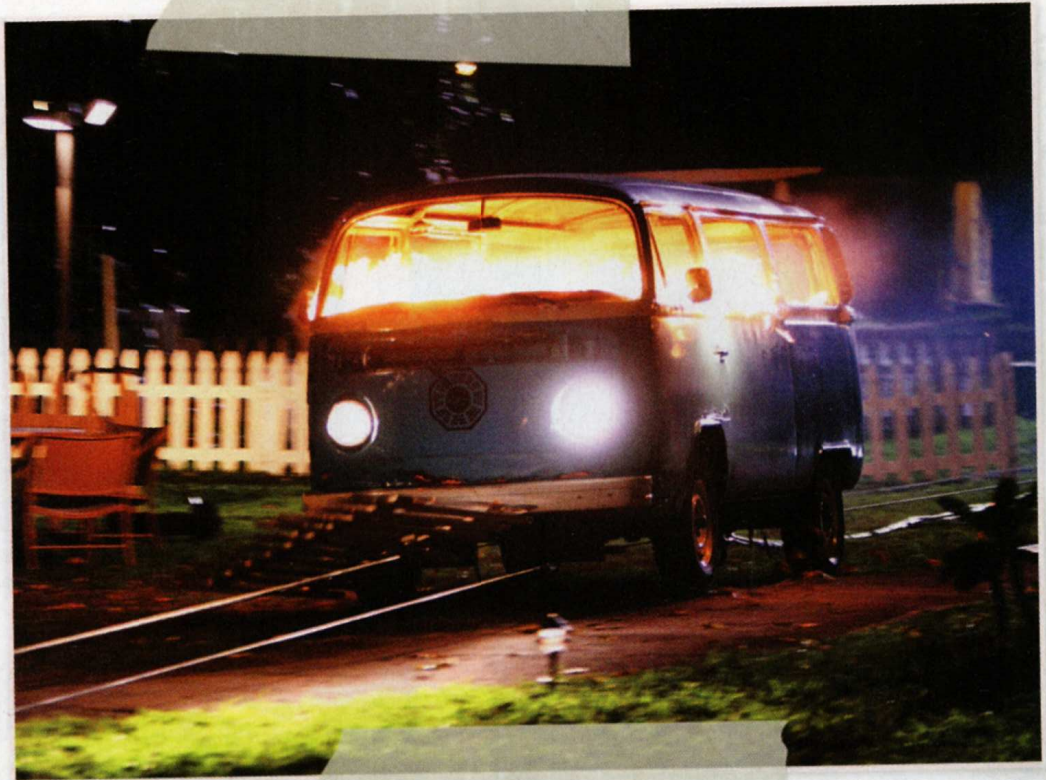


# BEYOND THE HATCH

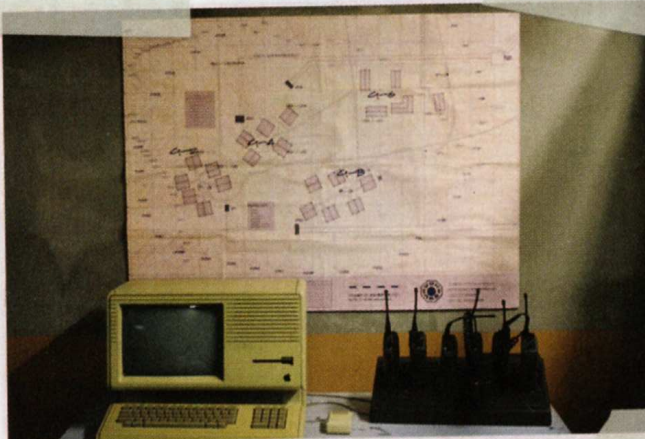
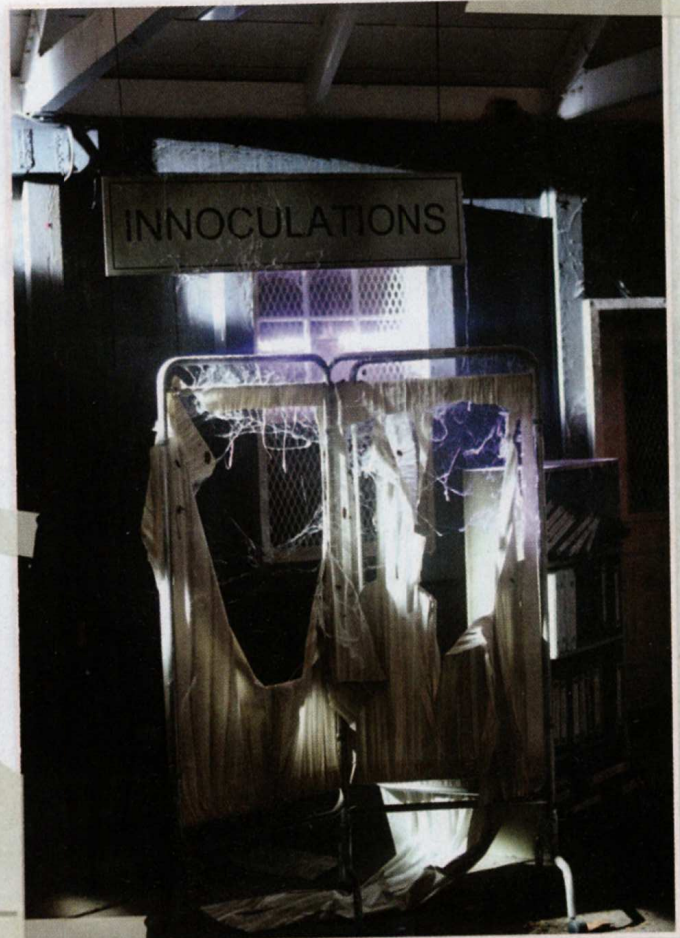
**BOTTOM RIGHT:** The creepy abandoned Dharma room as seen 30 years later...

**BOTTOM LEFT:** A map of the Dharma town, a set of walkies ready for use, and a very '70s style computer...

**BELOW:** The desolate Dharma room that Christian Shephard led Sun and Frank Lapidus to...



**ABOVE:** Action scenes revealed - the technical wizardry and cabling that goes into creating this heart-stopping scene of the flaming van racing towards a house in Dharmaville...





**LEFT:** Cooling the fires - Dharma members battle the flames after one of the vans collides into a house, causing chaos in the village...

**BELOW:** Dharma firepower. For a peace-loving Initiative, they certainly had their fair share of rifles...

**BELOW:** Appropriate phrasing indeed... paperwork for a Dharma 'Incident' Report ready for use...



BY THE FIRE

# THREE TIMES



# A LADY

One of the most mysterious women on *Lost*, Eloise Hawking, has been played by not one, not two, but *three* different actresses... all representing her in different time periods. *Lost Magazine* decided to dive into the time-twisting challenge and invite the original Ms. Hawking, **FIONNULA FLANAGAN**, the 1970s Eloise, **ALICE EVANS**, and 1954's Ellie, **ALEXANDRA KROSNEY**, for a fireside chat about the importance of the character they all play...

Words: Bryan Cairns



"Give me cryptic or give me death! I love mystery in theater, novels, and TV..."

# THE CONSTANT HAWKING

FIONNULA FLANAGAN, the original Eloise, talks time, Widmore, and Faraday...

## How did you land the part of Eloise Hawking on *Lost*?

*Lost* Executive Producer Jack Bender invited me to come play the role. The first time I did it, I was actually a little bit worried because I had actually never seen the show. I said, "Well, can you send me some DVDs so I can see what the story is?" He said if I hadn't seen it from the very beginning, there was no point [laughs]. He told me Eloise knows both past and future, so I just had to look like I was very knowing. That was how I became involved, and then they invited me to come back and do several other episodes.

## Considering everything is always kept so hush-hush, was it a challenge getting a handle on Eloise in the beginning?

Well, yes, as I didn't know anything, and of course they didn't want to reveal what was coming up. I was somewhat in the dark, so I asked some of the other cast-members and the director things like, "Would I have known this or witnessed that, or what is the relationship between this person and that one?" Those are the things they would fill me in on. As the series jumps around in time so much, sometimes they would tell me something has happened before, but not yet in the story.

## With its extensive cast, was your *Lost* inauguration between Eloise and Desmond an easier beginning?

Yes, that was a relief. It was somewhat easier to keep track of since it was a self-contained story, which made it easier to follow.



That episode *Flashes Before Your Eyes* established Ms. Hawking as yet another mysterious figure in the *Lost* pantheon. Did they drop any hints about her role in the grand scheme of things, or even that you'd be back two seasons later?

No, but believe me, enough people stopped me on the street in different parts of the world, kept me apprised of what was happening, and quizzed me. I think they thought I was lying when I told them I really had no idea! The fans of the show were sufficiently intrigued. Someone ran up to me in the street of London and said, "I'm sorry, but was that your photograph on that person's desk?" I thought he was a madman, so I then said, "Probably, yes." Then he ran off triumphantly to his friends and they all jumped into a cab. They rolled down the window and shouted, "You were great in *Lost*!" Then I knew what they were talking about. That's how I know a photo of my character had appeared in an episode. It was enough to sustain their belief in me as a character.

## In the season three DVD, Damon Lindelof referred to Hawking as a "temporal policeman"...

Oh really? I had since come to assume that she had been lulled into some stratosphere where there were people who knew a lot, or everything, and appear from time to time, like Greek Gods at the end of a play.

## She's delivered plenty of cryptic messages and pieces of information so far. Did your head ever spin from what she was saying or did you just go with the flow?

Cryptic is my mantra [laughs]! Give me cryptic or give me death! No, I understand. I love that mystery in theater, novels, and TV. Where is the buried treasure? That is what has kept stories alive for millennia. Would the secret be solved? That is the quintessential ingredient.

## Were you a bit shocked that Hawking was instrumental in sending the Oceanic Six back to the island?

No. I think there's a part of her that's shocked with whatever her function or mission is, and there's a certain ruthlessness involved. It shocks her particularly around the events of her son and that she has to carry it out with a certain predestined aspect to it all.

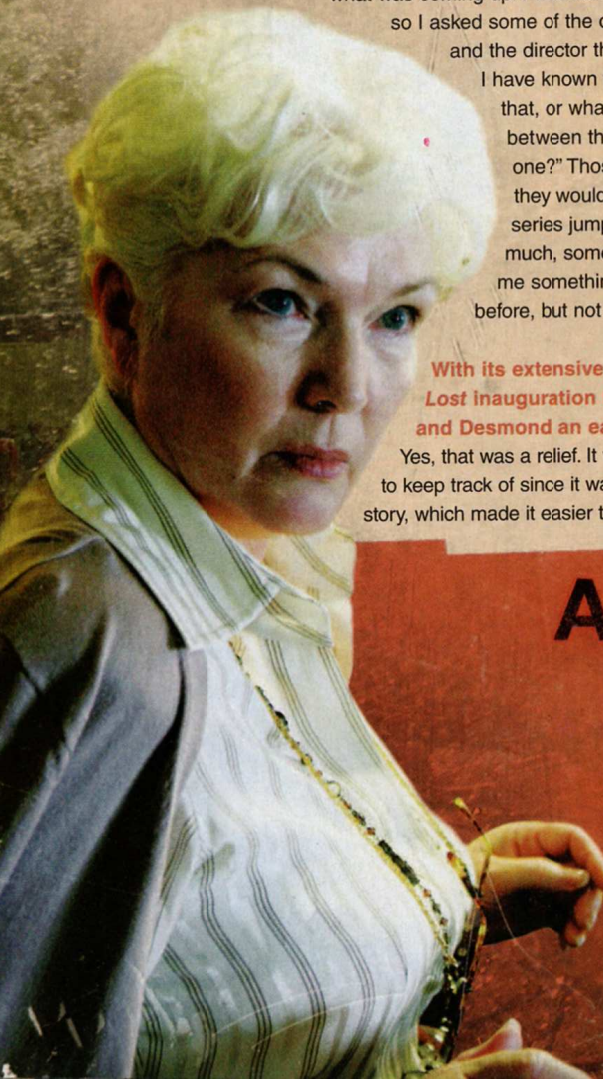
## The Lamp Post set was extremely elaborate...

That was wonderful and absolutely magical. Dodging that pendulum took some doing in three-inch heels. It's not a question of if you can walk and chew gum, but more, "Can you walk in three-inch heels, dodge a pendulum, and talk for six pages?"

# A CHRISTMAS HAWKING

FIONNULA FLANAGAN tells *Lost Magazine* about her upcoming feature film, *A Christmas Carol*...

"Robert Zemeckis directed it. It's the classic Charles Dickens story, so I knew who all the characters in the script were because he followed the book very closely. It's all done like [the motion-capture techniques and CGI] in *Beowulf*. I'm sure the process is much more updated and sophisticated now though. My scenes were with Jim Carrey and Bob Hoskins. It was a very interesting process that's more for the technicians or computer whizzes. It's much more like theatre for actors. I'm intrigued to see how it turns out."





**With one season left on the show, in what capacity would you like to see Eloise return?**

Oh, I have no idea because I don't track the story. I expect they have to solve a lot of knotty tales that they've wound and woven over the years. I'm sure there are a lot of questions that will be answered. Whether Eloise will have a part in answering or solving any of those remains to be seen. It's up to the writers so I have no idea. I couldn't say what her part would be, but given the fact she was presented as someone who knew the future, it's probably logical to assume they will use her down the road to illuminate these mysteries or how these problems get solved. I don't know though.

**“The Lamp Post was wonderful and absolutely magical. Dodging that pendulum took some doing in three-inch heels...”**



**When it comes to her son Daniel, what is your sense of what kind of mother Eloise is?**

I don't know. Certainly bossy and determined to carry out her mission. I can't imagine her washing the dishes or baking cookies!

**After your episodes were completed, did you tune in to find out more about your younger counterparts from the past?**

I didn't, no. It isn't anything about the series, it's just that if you haven't watched it from the beginning, it becomes very confusing. I wasn't able to catch the show on – I was always away working whenever those particular stories were broadcast. However, somebody was kind enough to send me a DVD of the episodes where the other Eloises appeared. I thought it all blended in really nicely and you could believe the three of us were the same person.

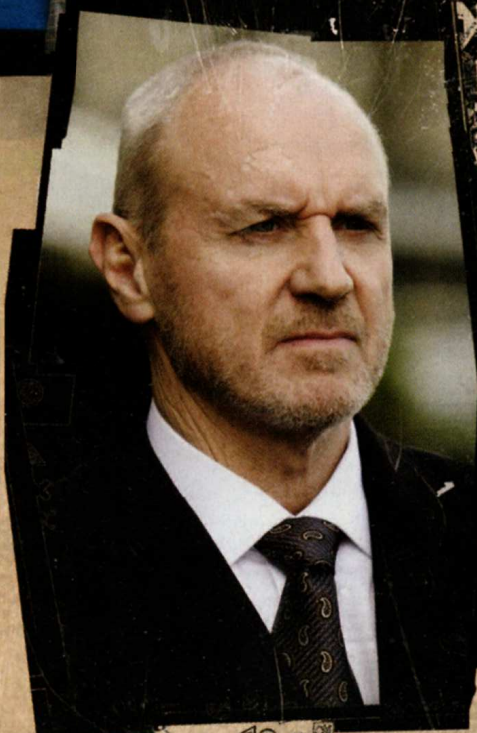


**How was it working opposite such a huge cast?**

Oh, they are lovely and they've been doing it for so long that they've been woven into this story as characters. They are all just terribly nice to me and are all fine actors. I don't normally speak to a man as tall as Matthew Fox, but he was lovely [laughs]. They were all grand, and Alan Dale is so much fun. We laughed a lot. We know a lot of actors in common between New Zealand, Australia, and London. Plus, we're closer in age so it was all, “Do you know so-and-so?” or “I remember when...”

**Were some of your scenes with Widmore filmed in London?**

Everything was shot in Oahu, which of course is very beautiful. I wandered around, went to the beach, and enjoyed walking around. I swam and went to the beach again and again. Many people envied me of course and said, “Oh poor you. You have to go to Hawaii to shoot something.” ✈





# THE 1970s ELOISE

**ALICE EVANS** reveals how her real-life pregnancy became part of the Eloise role...

**How familiar were you with *Lost* before being cast as the 1970s Eloise Hawking?**

I wasn't very familiar. I started off loving the first season, but the way an actor's life is structured, I wasn't in the same place for the next few years, so I was woefully uninformed when I got the call offering me the job! They had looked at my demo reel so I was lucky enough not to have to audition. I'm not a great auditioner, so I think my agent is always happy when something comes through without me having to do that [*laughs*!] I get quite nervous and intense in auditions.

**Online, the character breakdown said the role was for Sophie, a woman in her 30s or 40s. What kind of outline did they give you for Eloise?**

It's so interesting. Initially, I got nothing. "Would you like to do four episodes of *Lost*?" I said, "Of course," but I was pregnant. I'm still seven months pregnant and I was three months at the time. I wanted to know more, but they wanted to know if I was interested or not before discussing it. I said to my agent, "What am I going to do?" I assumed I couldn't tell them – I thought it wouldn't be a good idea to

run around Hawaii pregnant. So my agent made a phone call, came back to me, and said, "You're not going to believe this... but the character's pregnant too." Isn't that crazy? He said I had to do it. At that point, they sent me a script and of course there was a lot to know. I was already familiar with Fionnula Flanagan's work, so I was very excited about tapping into that.

Then Gregg Nations said, "Okay, tell me what you know and don't know." Then he sent me a document with the stuff I needed as well as a bunch of DVDs with things from other episodes with Fionnula Flanagan and Alexandra Krosney. Although what I got in the script, was basically what you see, which was quite confusing for someone who wasn't up on *Lost*.

What was incredible is what they could provide me with after that. And the scope... Normally, you get a role and you go, "Okay, this is what's on the page and I'll make the rest up." From an acting point of view, it was amazing – every question had an answer to it if I looked hard enough.

**Once they began bringing you up to speed, what was your sense of who Eloise was?**

The thing I felt strongly is Eloise was very sure about herself up to the point the Daniel tragedy happened. She trusted herself, and was a very strong person and confident leader. All I could go on was the fact I was playing this enormous moment in her life where possibly something was going to happen that was going to challenge her life. I tried to play that and the other side of, "Oh my! What have I done?" That's what I leaned on as an actor – that this person had probably never been challenged before. She grew up on the island, so we know she was very familiar with the ways of it.

**Eloise certainly knows how to make an entrance with shooting Daniel in the back.**

**What were your thoughts on that and did she come across a little trigger-happy?**

That's an interesting question. She didn't come across trigger-happy because there's an amazing closeness with Richard, and it was pretty obvious to me he was in danger. Obviously, there are things I don't know about her relationship with Richard, but I had to imagine there was something visceral there. When I was first sent the script, I was like, "Wait!

Who? Oh my God!" There was a little piece of me that ached when Eloise was older, and what was brilliant was a lot of people said, "Oh wow! I sort of realized that was you, but we didn't know who you were." That was absolutely brilliant.

**How do you feel Daniel's death influenced her actions afterwards?**

It was so interesting for me being pregnant for the first time, because we didn't know whether this was Eloise's first child, but it was *mine*. Being pregnant at the time allowed me to put myself in that situation of a) If anything happened to my child, and b) If you were to find out you'd done it. As an actor, what I could go on was this blinding fear. For me, it felt like she was going from moment to the next without thinking very much. Her goal was a terrifying one which was there may be a way to turn this back.

**Nonetheless, a future Eloise sends Daniel to the island knowing he will be murdered. It almost**

**"My agent made a phone call, came back to me, and said, "You're not going to believe this, but the character's pregnant too..."**





It's the most put together set I've ever been on in my 15 years of acting. There's an incredible sense of camaraderie and wanting to achieve something brilliant. I did some stuff that was uncomfortable, especially in the tunnel coming in and out of the water. You really don't feel it because everyone has such an excitement about the project. That's the truth. There's such a communal sense of goal. It's grueling and the days are long, but I've done independent films where you go, "Guh! I've been here 17 hours and I want to die!" I have to say, I never felt that way on *Lost*.

**How was it working alongside Matthew Fox, Evangeline Lilly, and Nestor Carbonell?**

They are all amazing actors. They have zero hubris, considering they are huge stars. They were very good to me and it's nerve wracking stepping into someone else's territory. They were incredibly welcoming in letting me know if I was unsure or nervous about something, they were there and would let me do additional takes if I wanted. Evangeline is an incredibly warm person. She kept coming up, giving me a little squeeze, and telling me I was doing a great job. And they are such great actors that they give you so much to react to. It was a dream.

**Chances are we haven't seen the last of Eloise Hawking. What questions would you like answered?**

How long have you got [laughs]?! I would like to know a little bit more about her deal with Charles Widmore, because we only have a little scene together. We had some discussions about, "If he says this, what does it mean?" I'd love to know how she got off the island, why the older Eloise is not on the island, and does she have any other children? On the island, there was a definite sense that she was not happy with Widmore. But there is stuff the producers just won't tell us. I was lucky because Eloise is an enigmatic person, so there's a lot she wouldn't give away anyway. ➔

**makes the head hurt thinking about it...**

What's incredible is the enthusiasm of the fans, and they know absolutely everything. I've never worked on something where there's so much audience participation. People will come up to me and say, "Hold on a second! Do you mind me asking you these questions?" I'm like, "Wow! I have no idea, but that's an amazing theory!"

**It sounds like you've had quite a few run-ins with *Lost*'s passionate fans...**

People are incredibly polite. I've been stopped a number of times and asked if I'm Eloise. It's much politer than things I've been in back in Britain or in theatres. It's a different sort of approach. And they keep saying, "Gosh, you're really scary," which I wasn't sure I was.

**Was it challenging filming in the jungle while being pregnant?**

It's challenging, but you are very well looked after.



# ELLIE IN 1954

ALEXANDRA KROSNEY talks *Jughead*, rifles, and her boyfriend's *Lost* passion...



**How familiar were you with *Lost* before guest starring in the episode *Jughead*?**

I wasn't really that familiar. It's my boyfriend's favorite show, which was basically the details I knew. Obviously, I know what it was though, because it's a huge TV show.

**The producers tend to keep everything close to their chest, so was the audition process fairly mysterious?**

The audition process was pretty funny because the character had a completely different name. They gave very little description as to who she was or what she was doing. There was no mention of her being on an island at all. It was funny because I only went on one audition and then a couple of weeks later they called to tell me they had me on hold. A couple of days later they called and told me I had the job. I was like, "Oh really? That's it? Alright! One audition?" Sometimes you audition 14 times and then I got this job after one. It was pretty cool and my boyfriend was thrilled.

**Once you received the script, what was your impression of who Ellie was at this point?**

Well, it was interesting because I didn't even know I'd be on an

island or that I'd be carrying a rifle. The sense that I got was obviously she's quite young, but she has a certain level of authority. I am a pretty small girl, so the notion that this small young girl has that much power over these big men was fascinating to me. Mostly, everything was a mystery to me and I didn't even know who I was or what was going on. I just filled in the blanks with my own back-story.

**"It took a lot of different people trying to tell me how to hold the gun so I looked like a bad-ass instead of a giant nerd..."**



**What did you enjoy about the way Ellie was introduced in *Jughead*?**

It was awesome to be the person who arrives when the smoke clears, holding a giant rifle. How many other times is that going to happen in my life [laughs]?

**Ellie certainly knew how to handle that rifle. Did you have any previous weapons**

**experience or did that require some practice?**

Most of the characters I've played are high school students, so carrying a rifle hasn't really come up yet. It's usually a backpack and not a gun! Initially, they handed me this huge rifle that was as big as me, then they took one look at me, and said, "Oh no. We're going to have to give that to someone else." Then they came with a smaller gun and everybody looked at me like I'm supposed to know how to hold it... but I held it like a purse. What do I know? It took a lot of different people trying to tell me how to hold it so I looked like a bad-ass instead of a giant nerd.

**Did the other actresses who portrayed Ellie influence your performance at all?**

Well, I didn't know who I was until after I watched more of the season. They didn't even tell me that's who I was. I had no idea.



Everything is kept top secret. When I saw them later, I pieced it together.

**What was it like filming in Hawaii and the dense jungle?**

It's one of the most beautiful places I've ever been. To wake up every morning – granted it was 2am and 80 degrees – was amazing. I went to Hawaii with my family when I was little, so I was somewhat familiar with it. To get to experience it all by yourself, the air is magical. Filming in the jungle was particularly difficult. Being small became a factor because I have very small feet and they put me in these big boots. In all of the marching scenes, I have these *huge* shoes with these tiny feet in them. Before every day, they had to bind my feet with medical gauze because my feet appeared larger, and that way I wouldn't fall down. Working in the jungle was the best exercise I ever had, but it was exhausting. I earned a good night's sleep at the end of every day.

**How was working with some of the cast such as Jeremy Davies or Josh Holloway?**

Jeremy was really great to me. You can get a little overwhelmed by the marching, the weather, and the giant gun. He was attentive towards me and always made sure I was okay, that I had enough water, and was basically taken care of, which was really nice. It's very nerve-wracking joining a show like that, and since he joined recently, he knew where I was coming from. Towards the end of the episode, I was with Josh and he was a delight. With the thick Southern accent and the Southern

expressions he was pulling out of the bag, I was cracking up all the time. It's a real fun cast.

**Did you have any favorite moments or bloopers?**

There was so much stuff going on. I thought holding the gun was pretty hilarious. On a personal level, I've never played anything like this before. When I was watching it, it was so bizarre because I was such a hard person. I'm like, "That's not me!" It was really neat and I feel very lucky.

**What acting gig were you recently in Vancouver for?**

I was doing an episode of *Psych*. That was really interesting also. Lots of times when you go on location, people are so welcoming. It was great and I had a wonderful time.

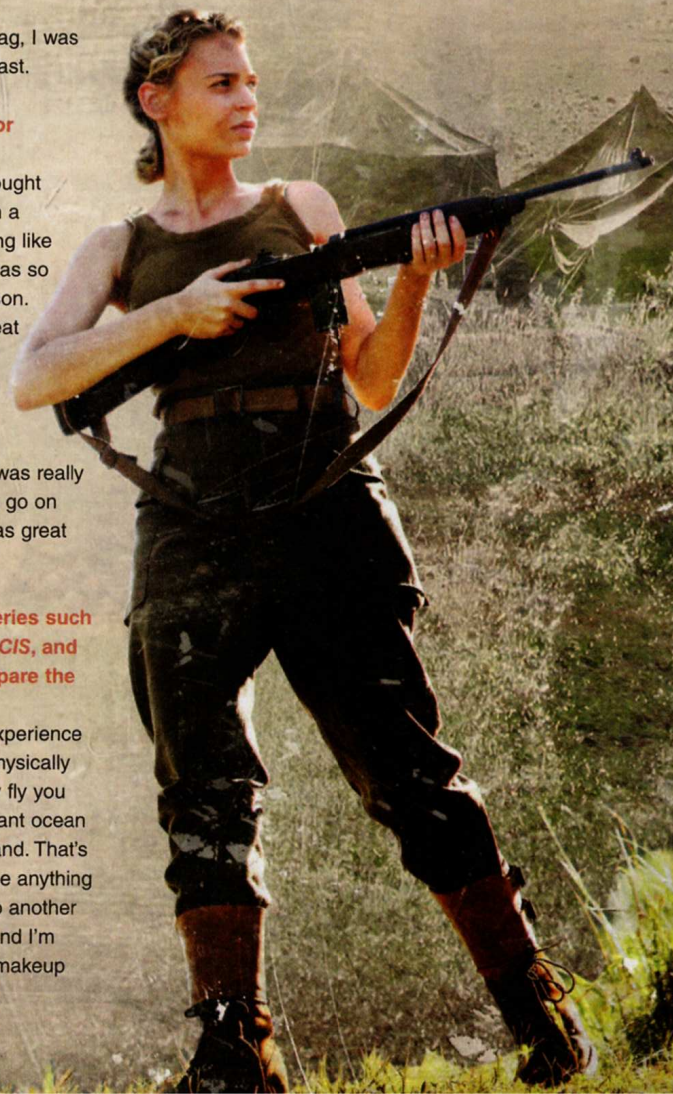
**With appearances on some big TV series such as CSI, Criminal Minds, Bones, ER, NCIS, and Without A Trace, how would you compare the Lost experience?**

You can't. You can't compare the *Lost* experience to anything. *Psych* itself was severely physically trying, but *Lost* is nothing like that. They fly you five hours from where you live over a giant ocean to play a character marooned on an island. That's already incredibly bizarre. I've never done anything like it and probably never will unless I do another episode of *Lost*. There's nothing like it. And I'm relatively fair-skinned, so every day the makeup

artist would put this dark tan makeup on me. By the time I'm leaving the trailer, I'm a totally different person. Naturally, all my friends who saw it went, "Oh, you have such a nice tan!" I was like, "You have no idea how much makeup that took!"

**Lastly, did your boyfriend ever grill you for any spoilers?**

No, he was relatively good about it because I didn't know anything. If he was trying to grill me on secrets, after a while he just gave up. He'd ask me questions and I'd be like, "I don't even know who I am!" 🔥





# Black Box

## Oceanic 815 Flight Recorder

### “HE’S... DIFFERENT.”

PUSH IN on WALT as he listens, doing as Locke tells him.

LOCKE (O.S.) (CONT'D)  
Visualize the path. See it. See it.

A tense beat as Walt aims... then... finally THROWS.

ON TREE -- THWACK! The blade lands DEAD CENTER of the knot, the twig bisected down the middle. Eat that, Robin Hood.

Yes!  
WALT

Whoa.  
BOONE

Locke eyes Walt. Not with joy, but an intense look of pride.

LOCKE  
Knew you had it in you, Walt.

He crosses in to retrieve the knife, Walt eagerly hopping around at his side, excited, happy for the approval.

WALT  
That was weird! I saw it in my head -- like it was real!

Locke pries the knife from the tree and hands it to Walt.

LOCKE  
Who's to say it wasn't?

Regular readers of *Lost Magazine* will be familiar with our Black Box Recorder – which contains exclusive extracts from *Lost's* shooting scripts. For this edition, we're revisiting the tense teaser in the classic season one episode *Special*, written by David Fury. Locke has been bonding with Walt, but Michael isn't happy with Locke's love of hunting knives...

MICHAEL (O.S.)  
Hey! -- the hell are you doin'?!  
They've turned to see a furious MICHAEL trudging up. Walt looks caught as Michael reaches them and holds out his hand.

MICHAEL (CONT'D)  
Gimme that.  
Walt looks at Locke who subtly nods, before handing over the knife. Michael glares at Locke as he addresses his son:

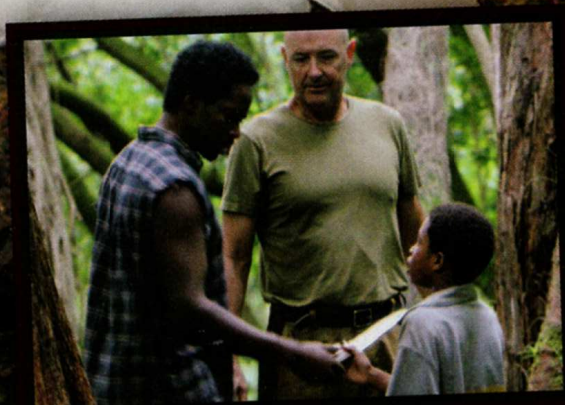
MICHAEL (CONT'D)  
Take Vincent and get back to camp.

WALT  
Mr. Locke was just teachi--

MICHAEL  
(firmly)  
Now, little man.

Walt goes to Vincent, grabs his leash, and leaves. Michael watches him for a moment before turning back to Locke, enraged:

MICHAEL (CONT'D)  
You gave my boy... a knife?



LOCKE  
Calm down. You should've seen what he--

Michael walks right up on him -- way too close -- punctuating his anger with the knife in his hand.

MICHAEL  
Don't tell me what I should've seen, man! We were back home I'd call the police on your ass! Encouraging a kid to sneak away from his parent-- givin' him a knife like this?!

LOCKE  
Walt knows his own mind --

Michael PUSHES Locke --

MICHAEL  
And don't talk to me about my son like you know him!





LOCKE  
You really need to calm down--

Michael shoves Locke roughly.

MICHAEL  
You keep playing my son against me  
and I-- OOF!

**BAM!** Michael's tackled to the ground hard! He rolls onto his back, looks up to find BOONE holding him down -- he's grabbed the knife and holds it to Michael's throat --

BOONE  
(steely, confident)  
The man said "calm down."

And **WHAM!** Michael elbows Boone in the jaw and pushes him off, stands --

MICHAEL  
What are you now, his attack dog?

LOCKE  
Easy -- You were the one waving the knife around. He was just afraid you were gonna hurt someone.

BOONE  
(nursing his jaw)  
Yeah, and guess what.

Locke steps between Michael and Boone --

LOCKE  
Michael... I understand it's been difficult for you. To bond with your son. You know why he's formed an attachment to me?  
(beat, Michael glares)  
Because I treat him like a grown-up. While you still treat him like a boy--

MICHAEL  
He's ten years-old!

LOCKE  
He's also been through more than most people in their entire lifetime.  
(MORE)

LOCKE (CONT'D)  
(beat)  
Walt's special.

MICHAEL  
(squinting at him)  
Special...

PUSH IN ON LOCKE, as he steps toward Michael and whispers.

LOCKE  
You haven't spent enough time with him to see it.  
(beat)  
He's... different.

CLOSE ON MICHAEL as he stares, unnerved, at Locke. Quietly:

MICHAEL  
What did you--?

LOCKE  
We're not back home, Michael.  
(then)  
And as long as we're here... I think Walt should be allowed to realize his potential.

Michael glares at Locke. This is almost scary:

MICHAEL  
You stay the hell away from my son.  
And me.

CLOSE ON HIM, shaken, as he turns and starts back to the valley, leaving Locke and Boone to stare after him...

BLACK OUT.

END OF TEASER

